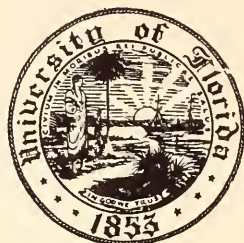


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Cardinal Aspects
of
Speech

Cardinal Aspects
of
Speech

by

James Murray

and

Wesley Lewis

*University of California
at Los Angeles*

NEW YORK
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1938



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Foreword

THIS textbook is designed to educate the student of speech in the preparation and presentation of effective public speeches. It advocates the position that speech training involves the development of effective mental and physical responses and that both theory and practice are essential to the cultivation of these skills. Consequently, the writers have presented the materials in such a way as to provide an explanatory background of various phases of the subject, and to give opportunity for student practice.

No effort has been made to consider any aspects of the subject in great detail. Rather, a comprehensive treatment has been favored in order to allow for individual instructoral interpretation and amplification.

Possibly more than average emphasis has been placed upon the fact that public address is not a form of exhibition, but rather a public appearance with a serious underlying purpose, one that challenges the speaker to return to his hearers a worth-while message in reciprocation for their attention. This stress is therefore given to impress upon the mind of the speaker the importance of the speech situation and forestall weak presentations.

J. M.
W. L.



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Contents

PART I

THE ORGANIZATION OF SPEECHES

CHAPTER	PAGE
I. INTRODUCTION	3
The Speaker's Responsibility. Poise and Attitude. The Speaker's Vocabulary. Conversational Nature of Public Address.	
II. TYPES OF PUBLIC ADDRESS	10
The Manuscript Speech. The Memorized Speech. The Extemporaneous Speech. The Composite Speech. Impromptu Speaking Not Public Address.	
III. INTERPRETATION AND MEMORIZING OF MATERIAL	19
The Nature of Interpretation. Memorizing.	
IV. FIRST STEPS IN ORGANIZATION	23
Selecting the Subject. The Outline of Experience. Gathering Materials. Indexing the Data.	
V. THE OUTLINE OF PREPARATION	33
The Subject, Purpose, and Scope. Two Forms of the Outline of Preparation. Clarification and Support of Assertion.	
VI. FINAL STEPS IN PREPARATION	72
The Outline of Presentation. The Theme of Expres- sion. Summary.	
VII. DELIVERING THE SPEECH	76
The Introduction. The Discussion. The Conclusion. Practicing the Delivery.	

PART II

THE PHYSICAL AGENTS OF EXPRESSION

CHAPTER	PAGE
VIII. PROBLEMS IN PHYSICAL EXPRESSION	99
Causes of Ineffectiveness. Steps in Instruction. Posture, Changes of Platform Position, Gesture.	

PART III

THE VOICE

IX. BREATHING AND TONE EMISSION	113
Introduction. Breathing. Tone Emission. Modes of Utterance.	
X. PLACING THE TONE	131
Mental Basis of Tone Placement. Initiation of Tone. The Resonators. Other Considerations. Support of the Tone. General Recommendations.	
XI. SPEAKING DISTINCTLY	144
Consonants. Vowels. Enunciation and Rate. Pronunciation.	
XII. VOCAL FACTORS OF EFFECTIVENESS	167
The Speaking Rate. Phrasing. Projection. Pitch. Emphasis. Climax. Congruity.	

PART IV

MENTAL BASES OF SPEECH

XIII. ATTENTION	203
Types of Attention. Holding Initial Attention. Fluctuation of Attention. Interest. Audience Participation.	

CONTENTS

ix

CHAPTER	PAGE
XIV. THE MIND AND AUDIENCE CONTROL	211
The Mental Image. Imagery and Imageless Thought. Types of Experience. Audience Imagery. Succession of Images. Parallel Concepts.	
XV. STIMULATING IMAGERY: FIGURES OF SPEECH	223
Simile. Metaphor. Analogy. Allegory. Parallelism and Climax. Vision.	
XVI. STIMULATING IMAGERY: CONFIGURATIVE STYLE	233
Psychological Basis of Configurative Style.	

APPENDIXES

A: SELECTIONS FOR PRACTICE	241
B: THE PHYSICAL BASES OF SOUND	277
Methods of Interpretation. Definition of Sound. Sound Waves. Types of Sound. Properties of Sound. Vocal and Instrumental Tone Production.	
C: THE PREPARATION OF TERM PAPERS	288
General Considerations. Source Materials. Models for the Preparation of Term Papers.	
D: CHART FOR JUDGING PUBLIC SPEECHES	297
INDEX	301



PART I

THE ORGANIZATION OF SPEECHES



CHAPTER I

Introduction

The Speaker's Responsibility

Let us consider the speaker's responsibility as he addresses a typical public gathering. It is reasonable to assume that many of the listeners have expended considerable time, effort, and money in order to be present. The speaker is thus challenged to give them a worth-while message in return for their investment. Yet too often the speaker underestimates the importance of his obligations and shirks his responsibility to his listeners.

The results of a lack of appreciation by the speaker of the serious nature of the occasion are immediately apparent to the hearers. One of the indications is that the message has no definite purpose, that it employs many words but attains no definite objective. This fault, resulting from a lack of careful preparation of the subject, is generally accompanied by a rambling style of delivery and vague thought conveyance. Another manifestation of an improper attitude by the speaker is shown when his manner lacks the dignity and sincerity which befit the occasion. A further defect becomes evident when the speaker attempts to entertain the hearers rather than impart to them a definite message. In this case, the speaker fails to distinguish between an address with the sole purpose of entertainment and one with

an entertaining style of delivery. Whereas an interesting manner is engaging and to be cultivated, an address whose only objective is entertainment may hardly be classified as a form of public address; it is rather a type of exhibition. Thus, because of the serious nature of the speech occasion, the student should, from the start, devote his best efforts to the preparation and delivery of his addresses.

Poise and Attitude

To control his audience a speaker must first control himself. If he is unpoised, he cannot direct his energies most effectively toward maintaining the interest of the hearers in his message. For example, if he allows himself to be distracted by sudden noises, private conversations among the audience members, or late arrivals, a feeling of uneasiness will pervade the entire group. Again, if he does not maintain definite self-control while appealing to the strong emotions of the listeners, his own emotional reaction will challenge his command of the entire situation.

The speaker's manner should ordinarily be friendly, indicating a feeling of enjoyment of the occasion. Mingled with this pleasant mien should be an underlying feeling of seriousness, resulting from a desire to contribute something worth while to the occasion. This attitude on the part of the speaker will result in a feeling of good will among the hearers and create in them an interest in the situation. If friendliness and sincerity are not primary elements in his manner, the speaker will find himself beset with the necessity of attempting to force his message upon his hearers. Such action, if carried to an extreme, will lead him to employ a haranguing, artificial style, which can re-

sult only in the creation of audience prejudice and a consequent reduction of receptiveness.

The Speaker's Vocabulary

The speaker's effectiveness depends in a large measure upon the words that he uses to convey his thoughts. As words are his most important medium of expression, it follows that he can portray his ideas vividly and exactly only if his vocabulary is both extensive and of good quality. A large and rich supply of words will also increase the speaker's versatility of expression by enabling him to employ various forms of thought communication.

Enlarging the vocabulary. The speaker's ability to use words effectively can result only from the previous development of his vocabulary, as it would be unwise to attempt to use words of doubtful connotation while delivering the address. For this reason, he should be constantly on the alert to acquire new words. In enlarging the vocabulary, however, the speaker should make sure that the words he adds convey definite meaning to him. In order to assure himself of the particular connotation of each new symbol, he should form the habit of referring to the dictionary. Otherwise he may intend to convey a certain meaning and unwittingly express an entirely different thought, with the result that his message will be characterized by ambiguous and unclear terminology.

Slang. The speaker should not attempt to augment his usable vocabulary with slang, for by so doing he will sacrifice preciseness and beauty of diction. It is true that contemporary slang, owing to its spontaneous and vivid character, at times appears almost engaging. But, as a rule,

critics of speech fear the use of the vernacular, not alone because it is often couched in generalities, but also because it is in a process of constant change. For example, a single slang phrase may be used to express several different ideas; and again, it may possess a different significance in the future.

Idioms. Before an average audience, it is desirable that the speaker avoid the use of idioms. Idioms are expressions peculiar to a particular language. These figures of speech, derived from foreign tongues, often creep into English in forms that violate the rules of best construction, as "I cannot comply to this demand" instead of "I cannot comply with this demand," "angry at him" in place of "angry with him," or "independent from" instead of "independent of." However, it is permissible to use idioms that have become acceptable through best usage, as they are exceptionally vivid and readily bring concreteness of imagery and exactness of meaning. In such cases, their impressiveness is not achieved by compromising the beauty of language or clarity of expression. In fact, their conversational phrasing possesses a certain euphonic naturalness resulting in simplicity. And simplicity of diction, as shown by the speeches of Abraham Lincoln and Daniel Webster, is an important medium of effectiveness.

Foreign words. The speaker should not try to enlarge his usable vocabulary by adding foreign words. To the general listener they are not as intelligible as words of similar meaning in his native language. It is sometimes a custom of young speakers to attempt to impress their hearers with the use of uncommon words, whereas their use distracts more than it impresses.

Foreign words that are not fully naturalized, such as *éclat*, *raison d'être*, and *affaire de coeur*, should be used only when there are no English equivalents or when their connotations are clearly conveyed by the context. Likewise, when there is a difference between English and American usage, it is good taste to subscribe to the pronunciation or usage of the parent country. In America, it is preferable to employ the words "baggage," "elevator," and "store," rather than the English words "luggage," "lift," and "shop."

Conversational Nature of Public Address

In public address, the speaker should incorporate in his style the best elements of conversation. The use of a mode of "enlarged conversation" will give the hearers a feeling of active participation in the discussion, a better understanding of the thoughts and feelings of the speaker. A conversational form of delivery will also help to obviate the impression among the hearers that the speaker is monopolizing the occasion.

There is no strict line of demarcation between conversation and public address. The conversational elements may be more apparent on some occasions than on others, as the treatment of some subjects and the nature of certain occasions call for more informality than others. But even though subject and occasion be formal, or the method of delivery be of the extemporaneous, memorized, or manuscript type, the communicativeness of good conversation should always be apparent. Only in this way can a mutual responsiveness of ideas and feelings between the speaker and his hearers characterize the occasion.

The natural simplicity of the conversational style may be

attained by the speaker if he will incorporate the following characteristics in his delivery:

1. He should have an attitude and manner of direct communicativeness that seeks to include the entire audience in an "eye-to-eye" relationship. His voice and all the agents of bodily expression should be focused toward the hearers.

2. The speaker should strive constantly to center the hearers' attention on his thoughts and sentiments. As a means of attaining this end, the speaker should first appreciate fully the implications of his subject and visualize in concrete images the thoughts he is expressing. Without such an awareness of his own thoughts he will impair his ability to express himself clearly and increase the difficulty of creating a basis of common understanding between himself and the auditors.

3. He should have a naturalness of manner, avoiding all mechanical or artificial modes of expression that will distract from the clear conveyance of his theme. Such simplicity of manner, however, should accompany a cultured and dignified deportment and the use of a high type of oral diction. The speaker should avoid the negative speaking traits that are at times uncomfortably apparent in the egotist, demagogue, or professional orator; rather, he should employ the affirmative personality characteristics of open-mindedness, sincerity, and a true respect for the convictions of others.

4. The speaker should use natural voice inflection, the type he employs in conversation. The inflection of his voice should not follow one pattern in the drawing room and another in the pulpit, courtroom, or political assembly. While

certain adaptations should be made to meet the requirements of particular subjects and occasions, these changes should be an outgrowth, an enlargement of the speaker's conversational manner of speaking.

QUESTIONS

1. What is the obligation of the public speaker to his auditors?
2. What defects in speech delivery will be apparent if the speaker fails to appreciate the importance of the speech occasion?
3. Name a few important qualifications of an effective speaker.
4. What should be the speaker's attitude toward the use of slang? Idioms? Foreign words?
5. Describe the relationship between conversation and public address.
6. How may the speaker incorporate the best conversational elements in his public speaking?

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CHAPTER II

Types of Public Address

Every public address should have (1) a constructive purpose, (2) general preparation, and (3) special preparation for the particular speech occasion. There are several methods of preparation and delivery which fulfill these requisites. Each has its virtues and disadvantages. Certain methods are more effective than others in particular situations. We shall discuss in the following pages the various types of speeches and ultimately suggest the methods of organization and presentation that are most adaptive to present conditions.

The Manuscript Speech

One of the most common types of speech is that which is first written out and then read from the manuscript. We find examples of its use as the speaker delivers a message previously approved, when the scientist renders a technical speech to his colleagues, or when the expositor is afraid to trust his immediate choice of words.

An address of this type may be well delivered if the speaker expresses with understanding and sincerity the meanings that originally inspired the composition. In such cases his vocal expression will possess the natural inflection and enthusiasm for the subject prerequisite to its direct communication.

The manuscript speech, however, also possesses definite disadvantages. One of these is its lack of adaptability to unforeseen circumstances arising during the speech occasion. In such cases, even though the speaker is apprehensive of the fact that he is not making the intended impression, he is powerless to meet the situation by altering effectively either the arrangement of thoughts or words of the message.

Nor may this type of address be adapted to meet unexpected changes in the time limit. If the preceding events on the program have robbed the speaker of some of his anticipated speaking time, he must nevertheless present his message in its entirety.

The reading of a message also impairs its qualities of communicativeness. The speaker is unable to look continually into the eyes of the hearers, inasmuch as he must constantly derive his ideas from the page. And very often he directs his voice toward his paper rather than in the direction of his hearers.

The Memorized Speech

A type requiring one further step in preparation than does the manuscript speech is the written, memorized speech. It is sometimes employed because it possesses the virtues of exactitude of preparation, thus making possible both accuracy in imparting the organizer's thoughts and adherence to a set time limit.

On the other hand, the speech from memory has all the disadvantages that have already been cited in connection with the manuscript address. It encourages inflexibility in style and indirectness of manner. It also promotes the use of a type of delivery devoid of spontaneity and natural in-

flection. Like a phonograph record, it must follow a definite prearranged pattern of organization and expression, regardless of the exigencies of the particular speech occasion.

Another disadvantage the memorized speech shares with the manuscript speech, but in greater degree, is the time that it requires for preparation. Not only must the speech be organized and expanded to a written theme of expression, but it must subsequently be committed to memory. These requirements constitute a distinct disadvantage from the standpoint of both labor expended in arrangement and time consumed in memorizing. In fact, in some circumstances, these prerequisites may become insurmountable barriers to the proper preparation of speeches of this sort.

Then, there is always the possibility that the speaker will forget parts of the speech delivered from memory. The effect of this circumstance is obvious: both the speaker and audience forget the message and share the embarrassment. He is inflicted with self-torture, they with sympathetic disquietude. When the former at last reclaims his trend of thought, he must redirect the hearers to his message. And even though he skips to another part of the composition in an attempt to continue, the sequence of thought is interrupted.

The Extemporaneous Speech

One of the most effective forms of public address is the extemporaneous speech. This method of speech differs from those read or memorized in that the words are chosen at the moment of speaking; it resembles them in that it requires both general and specific preparation.

The extempore address is particularly adaptable to the needs, attitudes, and manners of modern speakers. As all present-day forms of communication place a premium on directness and clarity, we find in the extemporaneous method the most effective form for fulfilling these demands.

The use of extemporaneous speech enables the commentator to adapt his presentation not only to particular speech occasions but also to meet unforeseen situations that may arise during the address. In the former case, he may express his thoughts in a form most easily understood by the group he is addressing; in the latter instance, he may, if necessary, rearrange the order of his ideas and change his diction to meet unexpected contingencies arising during the speech.

Another asset of extemporaneous speaking is that it affords the speaker the opportunity to employ the vocal characteristics of unaffected communication. Among these are natural inflection, variety in pitch, and emphasis.

Diction and sentence structure. In considering the speaker's choice of words in extempore discussion, several factors are provocative of thought. Among these are the distinctions between the diction of the written and spoken word.

Written and oral diction. Messages that are set down on the printed page and those communicated orally are formulated according to different objectives and under contrasting circumstances. In writing, the author has the opportunity for the best arrangement of his materials toward the achievement of clarity of style and conciseness of diction. Consequently, the virtue of the written composition is found

in its directness and accuracy, and it anticipates the devotion by the reader of all the time essential to a thorough assimilation of the contents.

In contrast, the extempore speaker has no such opportunity to adhere with exactitude to prearranged terminology and style. Choosing his words at the moment of utterance, he is unable to attain the excellence of form characterizing the written theme. Nor have the listeners the same opportunity to consider and comprehend his thoughts; they are forced to play a mental type of "touch-and-go." For these reasons the speaker should make no attempt to couch his message in formal diction, but, rather, he should employ a high type of conversational wording. In this way he will not only make his message readily understandable but also express his ideas with the simplicity and naturalness essential to effective oral communication.

Sentence structure. The speaker should also express his thoughts in smaller groups of words than the writer, in units brief enough to enable the auditors to grasp each idea "on the run." If such a practice is not followed, the listeners will be forced periodically to break the continuity of their thought in order to grasp certain ideas, with the result that they will be unable to apprehend the full significance of other ideas.

Defects of extemporaneous speech. The very qualities of natural effectiveness characterizing the extempore method also make it liable to abuses, some of which threaten at times to outweigh its advantages. One of these faults is that this type of address encourages a disregard of proper preparation. Particularly is this defect apparent if the speaker is gifted with a fluent speaking style. In such a case

he is apt to neglect the careful organization required for worthy public address, depending instead upon his steady flow of words to lend impressiveness to his remarks. Consequently, there usually results a presentation that is undirected in purpose, illogical in arrangement, and rambling in development.

Furthermore, the extempore method makes it easy for the speaker to overstep the time limit. Although this defect is often the result of a lack of sufficient preparation, it may also occur when a well-prepared speaker disregards his prearranged speech plan and enlarges upon certain parts of the theme. This action forces him either to slight following ideas, resulting in an unbalanced portrayal; or, if he insists upon carefully including all the steps in his plan of organization, to exceed the time limit.

The Composite Speech

We now approach the consideration of another type of address, the composite or "mixed" speech. As its structure may combine as many of the other forms of preparation and delivery already discussed as the speaker desires to employ, the composite speech possesses potentialities for effectiveness derived from the best qualities of all these types.

For example, let us assume that we are listening to the message of an able speaker who is elaborating his theme. Suddenly we find our interest incited as he smoothly injects into his extemporaneous discourse the interpretative reading of an apt illustrative selection. And subsequently, we find the speaker using various other forms of interpretive excerpts, such as soliloquy and dialogue. Finally, we hear him quote a passage designed to impress upon us the essence

of his message. Reflecting later upon the impressive effect created by the selections interwoven into the extemporaneous discourse, we come to appreciate the potency of interpretive devices for illustrating and emphasizing the central ideas of an address. An example of the use of an interpretive selection employed effectively in the conclusion of a speech is given in the following excerpt from a speech by Raymond Moley before the Union League Club of Chicago, Illinois, on March 3, 1938:

These are some of the essentials of a people's program in the broad fields of social, economic and political life. It is a fragmentary program, I grant. It is, because of the circumstance of time and space, limited. But it possesses, it seems to me, some of the elements which Americans may expect of those who seek their confidence and support. I have stated these principles not in the interest of partisan endeavor, nor out of the speciousness of personal preference. I believe that they are wise because I believe in the future of this country and its need—its eternal, everlasting, uncompromising need—of winning its liberty and winning it again, every day and every hour of the day.

That, before all other things. It is true that this definition includes the citizen's right to work and live decently. But it also includes the birthright of political and civil freedom, which nations all over the world are selling for the promise of bread and the illusion of a circus. We need to recall this to those whose humane objectives make them forgetful that there can be nothing but degradation in the most benevolent of despotisms—regardless of the guise in which it appears. And if we are told that this is merely sentimental Eighteenth Century liberalism, hopelessly outmoded in an age of machinery, then we must stand up and shout, as does the liberal to the inevitable parlor Communist in S. N. Behrman's new play, *Wine of Choice*:

"It is you who are sentimental. Your sentimentality is the most perverted of all because it ignores the most powerful impulse

in all people—to be free, to choose. It ignores their imaginations, their best instincts. . . . We affirm their capacity to comprehend and their right to their errors. On that affirmation I shall fight you. I shall devote my life to fighting you. . . . Against you I shall struggle to keep alive a world in which choice will still be possible—without dictation.”

Impromptu Speaking Not Public Address

We may recall having attended a dinner at which one of the guests was amazed at an unexpected request to contribute to the program, to state his views upon some subject he had not specially studied. His subsequent remarks then constituted an impromptu speech. Considered from the standpoint of the speaker's responsibility to deliver a special message to a group, the impromptu speech is a weak medium of communication. Nor can it cope effectively with the other types of speeches because of its inherent characteristics. Consequently, as much to avoid emphasis as to determine whether or not it is a legitimate form of public speech, we have not classified impromptu speaking as a type of public address.

QUESTIONS

1. What characteristics should be evident in all public speeches?
2. Describe the advantages and disadvantages of (a) the manuscript speech, (b) the speech from memory, (c) the extempore address, and (d) the composite speech.
3. In what ways should the diction and sentence structure of the speaker differ from that of the writer?
4. For what reason is the impromptu speech a weak medium of public speaking?

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CHAPTER III

Interpretation and Memorizing of Material

As we have indicated in the previous discussion of the composite speech, the inclusion in extempore discourse of pertinent and well-rendered interpretive selections constitutes an important factor of effective address. For this reason, we shall discuss briefly some of the principles involved in the preparation of interpretative materials.

The Nature of Interpretation

Interpretation is the expression by the speaker of another's thoughts. Thus, it is the interpreter's responsibility to portray clearly and faithfully the ideas and feelings of the author without intruding his own personality or thoughts. Such procedure, in turn, depends upon the speaker's method of preparation.

Preparation of interpretive materials. To portray the author's thoughts truly and effectively the interpreter should first familiarize himself thoroughly with the atmospheric and factual setting of the selection. In order to realize this objective, an intimate knowledge of the author's personality should be acquired and an appreciation of the involved issues cultivated.

Next should follow the study of the excerpt itself. In so doing, the speaker should start by reading the passage several

times in order to sense its significance. Then, after the meaning of the entire selection is appreciated, he should attend to the connotations of smaller units and the interpretation of strange expressions, unknown words, and allusions.

In case the procedure just indicated fails to develop in the speaker's mind a feeling of intimacy with the selection, he should resort to the method of paraphrasing. This procedure consists of rewriting the selection in his own words. Subsequently, after several readings, he may then return to the original composition and interpret it with increased understanding.

Inflection. Many speakers interpret poetic selections according to the punctuation marks. For instance, punctuation marks other than periods are commonly accompanied by a rising inflection, while the end of each line is indicated by a dropping of the voice. It should be realized, however, that natural vocal inflection does not follow consistently these rules of the printed page but rather injects pauses and many inflectional variations in other places, and according to different standards.

To avoid unnatural modes of vocal interpretation, it is recommended that the speaker study the selection to be read with the purpose of interpreting it in complete thoughts, disregarding largely the mechanics of grammatical construction. In this procedure he will find help if he concentrates upon his imagery as he reads the lines. Such an action will subsequently endow his interpretation not only with conversational inflection but will also convey the original significance of the author's meaning. Thus he will eliminate the affected mannerisms resulting from strict

adherence to grammatical construction and the recital of manufactured interpretations.

Speaker's contact. Although interpretive readers often sever the communicative contact with their listeners, it is recommended that, in the interpretation of excerpts included in the composite speech, direct communicativeness be maintained. As the passages read ordinarily supply but a small portion of the content of the composite speech, such procedure will aid in smooth transitions from the extemporaneous to memorized style and preserve the consistent use of the directness of the extempore mode.

Memorizing

We remember things in proportion to the recency, frequency, or impressiveness of their occurrence. Thus, ideas that we have acquired recently, that we have often considered, or that have impressed us vividly remain uppermost in our memory. These principles also apply to the memorizing of interpretative passages.

Suggested methods. In committing illustrative excerpts to memory, the speaker first should read the entire material several times. Next, he should strengthen weak associations by concentrating upon parts that cause difficulty. When this has been done, the selection should again be read as a whole until it is well fixed in memory. Even if the context be long, this method is most productive of results as to both the rapidity of the learning and the length of retention.

Oral memorizing. Memorizing for public address should usually be done orally, for in this way the condi-

tions of the rehearsal approximate most closely the speaking conditions. During this process, the speaker should have constant recourse to his imagery to aid him in sensing the setting, the author's attitude, and the context.

After the speaker has read aloud the selection several times, he should attempt to give it from memory, aiding himself when in doubt by referring to the passage. Ultimately he will be able to deliver the entire selection smoothly and naturally.

QUESTIONS

1. Describe the role of interpretation in extempore speaking.
2. What primary factors should be considered in preparing interpretive readings?
3. Explain the method of paraphrasing.
4. To what extent should the speaker inject his personality into the interpretation of selected excerpts?
5. Explain the part played by imagery in the proper rendition of interpretive selections.
6. What is natural inflection?
7. Describe the recommended speaker's contact with his listeners.
8. Indicate the suggested method of memorizing.

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CHAPTER IV

First Steps in Organization

One of the most important phases of speech presentation is the organization of the thoughts to be expressed. The present chapter will discuss the preliminary steps in this procedure, the choosing of the subject, and the gathering of the research materials.

Selecting the Subject

The speaker's first step in the preparation of an address should be to choose a subject. This selection will indicate to him the general field of knowledge he intends to investigate and point out a definite course of action. He should be guided in his determination of the subject by the following criteria: (1) it should present a worth-while problem; (2) it should be of interest to the speaker; (3) it should possess potential interest for the hearers; and (4) it should be adaptable to the occasion.

The purpose. Every speech should have a definite purpose, should consider some phase of a worth-while problem. Whether the method of development of the speech is by exposition or persuasion, the objective must always be the speaker's desire to obtain some result, to affect the auditors in some way. Otherwise the speaker wastes not only his own time but that of his hearers.

Interest to speaker. It is essential that the speaker should choose a subject that lies within the bounds of his interest or at least piques his desire for further information. Only in such a case may he rest assured that a continued exposition of its implications will possess sustained appeal and challenge him to put forth the investigatory efforts essential to thorough preparation.

Potential interest to audience. Another cardinal requirement in determining the subject is that it shall possess appeal for the listeners. The probability that this will be true will be greatly increased if his selection lies within the realm of the hearers' experience, is directed to stimulate their comprehensive resources. He may feel still further assurance if his choice is confined to a topic appealing to the interests, activities, and attitudes of the audience.

Adaptability to the occasion. The final requirement for selecting a subject is that it shall be in harmony with the spirit of the speech occasion. For this reason the speaker should take cognizance of the nature of the gathering and the setting for the address, in order to make his theme conformable to the situation. In meetings of a particular type, as those of a patriotic, religious, or political nature, he will often be helped in this connection, for their character will oftentimes prescribe an appropriate topic; in gatherings of a more general type, however, he will usually be called upon to exercise his best judgment in fitting his subject to the occasion.

The Outline of Experience

Once the subject has been chosen, the speaker should ascertain his present knowledge pertaining to it. He may

then write down, in the form of an *Outline of Experience*, those facts his introspection has recalled. The following illustrations show one method of constructing this outline.

Subject: *Aviation*

- I. History
 - A. Wright brothers
 - 1. Kitty Hawk
 - B. Lindbergh
 - 1. Crossed Atlantic
- II. Exploration
 - A. Polar
 - 1. Byrd
 - B. Jungles
 - 1. Lindbergh
- III. War
 - A. Aircraft carriers
 - B. Scouting planes
 - C. Bombers
- IV. Improvements
 - A. Speed
 - B. Streamlining
 - C. Safety
 - D. Conveniences
 - 1. Air conditioning
- V. Commerce
 - A. Mail
 - B. Passengers
 - C. Freight
- VI. Future
 - A. Stratosphere
 - B. Rocket ships
 - C. Globe circling

Subject: *Education*

- I. Objectives
 - A. Cultural
 - B. Practical
- II. Types
 - A. Coeducation
 - 1. More popular
 - B. Segregation
 - 1. Military schools
 - 2. Convent schools
- III. Benefits
 - A. Prepares for life
 - B. Expands viewpoint
- IV. Disadvantages
 - A. Time
 - B. Money
 - C. Forms bad habits
 - 1. Wastes time
 - 2. Leads to chasing grades

With the Outline of Experience serving as an index to his present knowledge, the speaker should next select the particular phase of the subject he desires to investigate in the preparation of his address.

Gathering Materials

Thorough preparation ordinarily demands that the speaker should supplement his present knowledge of the subject by careful consideration of all available pertinent data. It is not sufficient that he should have general preparation; he should do specific preparatory work in order to adapt his speech to a particular audience and occasion. Few human actions are more presumptuous or show less

feeling of responsibility than when a speaker asks an intelligent audience to accept poorly presented facts.

Sources of information. Systematic research is the basis for clear thinking; through it a detailed knowledge of the subject is secured. Because research is a field demanding a knowledge of common sources of information, in addition to intelligence, the following suggestions should be valuable to the uninitiated.

First, the speaker should become familiar with library procedure, such as the technics of card indexing and the use of general and special reading departments.

In addition, he should know the standard sources of general reference, such as the *Encyclopedia Britannica*, *Encyclopedia Americana*, *International Encyclopedia*, *Everyman Encyclopedia*, and *Americana Annual*.

For periodicals dealing with contemporary opinion, he will find indexes indispensable for finding appropriate material. Among these are the *Reader's Guide to Periodical Literature* (since 1900); *International Index to Periodicals* (Supplement of the *Reader's Guide*); and *Poole's Index* (1802-1906) for learned periodicals, both domestic and foreign.

Standard journals and magazines that may prove fruitful sources of reference include the *Political Science Quarterly*, the *Review of Reviews*, the *Forum and Century*, *Harper's Magazine*, the *Atlantic Monthly*, *Dun and Bradstreet Review*, and the *English Journal*.

Important organizations publishing the proceedings of their meetings or special journals of information, followed by the names of their publications, are listed on pages 28 and 29.

American Academy of Art and Sciences:

Proceedings of the American Academy of Art and Sciences.

American Academy of Political and Social Science:

Annals of the American Academy of Political and Social Science.

American Association for Medical Social Workers:

Bulletin of American Association for Medical Social Workers.

American Bar Association:

Journal of the American Bar Association.

American Council of Learned Societies:

Bulletin of the American Council of Learned Societies.

American Federation of Labor:

Bulletin of the American Federation of Labor.

Handbook of the American Federation of Labor.

Proceedings of the American Federation of Labor.

American Society of International Law:

Proceedings of the American Society of International Law.

American Statistical Association:

Journal of the American Statistical Association.

Biographical Society of America:

Papers of the Biographical Society of America.

Family Welfare Association of America:

The Family.

Foreign Policy Association:

Publications of the Foreign Policy Association.

Institute of Public Administration:

The Journal of the Institute of Public Administration.

Institute of World Affairs:

Proceedings of the Institute of World Affairs.

National Association of Teachers of Speech:

The Quarterly Journal of Speech.

National Industrial Conference Board:

Studies in Personnel Policy.

Rockefeller Foundation:

Reports of the Rockefeller Foundation.

United States Department of Agriculture:

Crops and Markets.

Journal of Agricultural Research.

Suggestions for reading. In reading, the following suggestions should prove of value:

1. All materials should be analyzed carefully in order that the facts may be proved reliable.
2. Whenever possible, investigation should search the primary rather than the secondary sources.
3. In argumentative questions, both sides should be read carefully and the important issues noted.
4. Definite imagery should be applied to the reading in order to develop concreteness and clarity in thinking.
5. Reading notes should be compiled in a systematic and consistent form so that they may be used in making outlines of organization and bibliographies.

Indexing the Data

It will save time and confusion if the speaker will record his notes systematically. An efficient method of storing research materials will not only save him later effort but will give present indication to him of the issues that have already been given sufficient attention and those requiring further investigation. One effective method of classifying the data is as follows:

1. Use cards such as those employed in library catalogs, and write only on one side.

2. Use guide cards to set off the most important divisions of the subject.
3. Head the guide cards with a statement indicating the nature of the included material.
4. Use subdivisinal cards to cite all data relating to the division in which they are included. Head these cards with a title that shows the nature of their content.
5. Tabulate on the subdivisinal cards only those ideas bearing cogently on the subject. If desirable, underline the important words or phrases.
6. Quote from original sources whenever possible.
7. Record the sources of information. This will facilitate further research; it will also lend credence and authority to the statements.
8. Use any abbreviations that will save time without sacrificing clearness.
9. Arrange the cards in the order that will prove most advantageous in the subsequent organization of the materials.

On page 31 are two sample index cards.

QUESTIONS

1. Name the criteria for choosing a speech subject. Explain the importance of each of these requirements.
2. Describe and illustrate the Outline of Experience.
3. What are the principal sources of information in speech preparation?
4. Name the recommendations of the chapter pertaining to methods of reading.
5. Describe the suggested method of indexing.

Intelligence

Fig. 1. Guide Card.

Relative Intelligence of Boys and Girls
"Boys surpass girls in the tests that have been prepared for general information; and in school, while girls surpass in the language subjects, boys carry away more information from such subjects as geography, history, and the sciences."
Woodworth, Robert S., <u>Psychology</u> , New York: Henry Holt and Company, 1929, p. 192

Fig. 2. Subdivisional Card.

REFERENCES

- Shurter, E. D., and Marsh, C. A., *Practical Speech-Making*, Boston: Houghton Mifflin Company, 1929, Chapter IX.
- Winans, J. A., *Public Speaking*, Revised Edition, New York: D. Appleton-Century Company, Inc., 1923, Chapters X, XI.
- Brigance, W. M., *The Spoken Word*, New York: F. S. Crofts & Co., 1928, Chapter I.
- Sandford, W. P., and Yeager, W. H., *Principles of Effective Speaking*, Third Edition, New York: Thomas Nelson & Sons, 1934, Chapter XVII.
- Horner, J. H., *Elements of Public Speech*, Boston: D. C. Heath & Company, Chapters IV, V, VI.

CHAPTER V

The Outline of Preparation

Having formulated the Outline of Experience and apprised himself of the pertinent facts relating to the subject, the speaker is now ready to organize his materials in the *Outline of Preparation*.

The Subject, Purpose, and Scope

In developing the Outline of Preparation the initial task should be to state the subject. Next, the objective of the address and the particular phase of the subject to be developed should be set down. The latter task may be accomplished by including in a single statement the aim of the discourse and the scope of the intended treatment. Although the ultimate objective of all speeches is to motivate behavior, there are two forms by which this aim may be attained: exposition and persuasion. If the materials are to be arranged expositoryly, the designation of the aim and limitations of the subject should be entitled: *Purpose and Scope of Expository Idea*; if the contents are to be organized argumentatively, the statement should read: *Purpose and Scope of Persuasive Idea*. The following examples show the forms for stating the subject, and the objective and scope.

SUBJECT: The Textile Industry.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To explain the wage system of textile workers in New York City.

SUBJECT: The Textile Industry.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To convince the auditors that the low wages paid textile workers in New York City is the result of the piecework system.

SUBJECT: The Criminal.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To explain the recreational activities of prisoners in Sing Sing Prison.

SUBJECT: The Criminal.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To convince the hearers that the recreational activities in Sing Sing Prison help to rehabilitate the social viewpoint of the inmates.

SUBJECT: Education.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To explain the grading system of the University of Chicago.

SUBJECT: Education.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To persuade the audience that the grading system of the University of Chicago should be adopted by all institutions of higher learning.

SUBJECT: The Candid Camera.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To describe the realistic effects of the candid camera.

SUBJECT: The Candid Camera.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To persuade the audience members to use the candid camera in order to obtain realistic effects.

SUBJECT: The Bible.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To point out to the hearers the rhetorical figures of speech used in the Twenty-third Psalm.

SUBJECT: The Bible.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To convince the auditors that the figures of speech used in the Twenty-third Psalm add to its impressiveness.

Two Forms of the Outline of Preparation

As we have implied above, all outlines are either expository or persuasive in form, the particular type employed being prescribed by the objective of the speech. If the purpose is to make clear certain aspects of the subject, the speaker should employ the *Expository Outline*; if the aim is to motivate directly the behavior of the hearers, he should choose the *Persuasive Outline*.

The Expository Outline and Persuasive Outline are similar in structure, the principal difference existing in the relationship of the heads and subheads. In the former type, statements concerning the subject are followed by clarifying ideas; in the latter form, the thoughts expressed are succeeded by substantiating subheads. Both outlines have the objective of influencing audience behavior, the Expository Outline being constructed to accomplish this end by inference, the Persuasive Outline by argument.

Both forms of the Outline of Preparation should have all the headings and subheadings (1) in the form of complete sentences or statements, (2) mutually exclusive in significance, and (3) expressive of one—and only one—thought.

The expository outline. It has been indicated hitherto that the Expository Outline should accompany a speech whose purpose is to enlighten the audience concerning some aspect of the subject. More specifically, the communicator should employ this type of organization if his speech is to consist of such a portrayal as the description of an object or

scene, the narration of a story, or the explanation of the functions of an invention. In such instances the expositor should make no obvious attempt to motivate the hearers, this purpose being accomplished by stimulating the listeners to infer his ideas and conclusions.

The Expository Outline comprises three parts, the introduction, discussion, and conclusion.

The introduction. The amount of material that should be included in the introduction of the Expository Outline varies with the particular circumstances. Some subjects require more explanation of their nature, history, importance, and present interest, than others; some call for definitions of unfamiliar terms and excluded matter, whereas others do not. In all cases the guiding principle is that the introduction should contain the amount of factual data essential to the clear establishment of a background for the discussion to follow. Also, the introduction should always include, as the last heading, a restatement of the Purpose and Scope of the Expository Idea.

The following example of an introduction, one that introduces a subject of common knowledge, "Electrical Fatalities," would probably require no more than the ensuing brief introduction:

SUBJECT: Electrical Fatalities.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To enumerate some of the reasons for deaths caused by electricity.

INTRODUCTION

- I. There are many fatal accidents caused by electricity each year.
- II. Many "electrical fatalities" are the result of ignorance.

- III. It is the purpose of the following discussion to describe some of the reasons for deaths caused by electricity.

In other instances the subject, because of its technical or unusual nature, may demand considerable introductory elaboration in order to establish a sufficient background to show clearly what the nature of the discussion will be. The following example illustrates a more detailed introduction:

SUBJECT: Torture in Merry Olde England.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To acquaint the audience with the methods of administering torture in Merry Olde England.

INTRODUCTION

- I. It is interesting to note the older forms of punishment in order to compare them with present punitive practices.
- II. Torture is almost as old as history itself.
 - A. It has been used in China for over 9000 years.
 - B. The Babylonian kings used torture to obtain military secrets from war prisoners.
 - C. Unbearable torture was inflicted upon the slaves of ancient Egypt.
 - D. The ancient Greeks introduced ingenious machines of torture.
 - E. The Romans were the greatest exponents of this form of punishment, with the exception of the Spaniards during the Inquisition.
 - i. Seneca said that torture machines forced even the innocent to lie.
 - F. Torture was introduced into England by the Romans.
- III. Torture may be inflicted for two purposes:
 - A. It may be used as a means of eliciting evidence from accused witnesses.
 - B. It may be employed as a method of punishment.

- IV. The references to torture contained in the following discussion pertain exclusively to methods used on the British Isles between the twelfth and nineteenth centuries.
- V. The word "torture" is derived from the Latin word *tortum*, meaning to "twist."
 - A. It is the general name given to various modes of inflicting pain.
- VI. It is the purpose of the following discussion to describe the methods of torture in Merry Olde England.

The discussion. In the discussion of the Expository Outline each main head should be in the form of a sentence that sets forth one of the principal phases of the subject. The subheads under these sentences should then serve the purpose of clarifying the main divisions. Similarly, the sub-subheads should explain or elaborate upon the headings immediately preceding.

The following example of an expository discussion of "Volcanoes" illustrates the nature of the relationship of the main heads and subheads:

DISCUSSION

- I. Volcanoes vary in shape and size.
 - A. In their typical form, volcanoes are cone-shaped mountains with a crater at the top through which volcanic materials are ejected, and a vent around which the volcanic rocks have collected to form the cone.
 - B. Volcanoes vary in size from less than a mile to many miles in diameter at the base, and in height from a few feet to many thousands of feet.
 - C. The steepness of the sides varies from five degrees to forty degrees.
- II. Volcanic products differ.
 - A. Gases and vapors constitute one general form of product.

1. Water vapor, or steam, is the most abundant gas discharged through volcanic vents.
 - a. Condensation of steam clouds ejected from volcanoes sometimes causes heavy rainfall in the vicinity.
 - b. Steam may escape from molten lava before and after it solidifies.
 2. All the different gases and vapors may not be given off during a single eruption or from a single volcano.
- B. Lavas are a second kind of product.
1. Lava streams are common.
 - a. Lavas are the molten materials that issue from volcanoes and fissures in the earth, as well as the rocks that result from their cooling.
 - b. When lavas are in a molten condition, they are also known as magmas.
 - c. The temperature of magma in the lava streams is very high.
 - (1) It commonly ranges from about 1500 degrees to 2500 degrees F.
 - (2) Increase in the percentage of oxide of silicon in the various minerals of the magma increases the temperature.
 - (3) A thick lava flow requires months or even years to cool.
 - d. The rate of flow of lava streams varies.
 - (1) A stream of lava in a highly fluid condition sometimes flows at the rate of eight to ten miles per hour.
 - (2) The magma becomes more viscous as it cools and its rate of motion lessens.
 - e. The distance of a flow is determined by several factors.
 - (1) Temperature, degree of fluidity, kind of molten rock, and steepness of slope all affect the distance.

- (2) Some flows have attained the distance of thirty to fifty miles.
- 2. There are several kinds of lavas.
 - a. Obsidian (volcanic glass) is one kind.
 - (1) This type is least common.
 - (2) It results from very rapid cooling of the magma.
 - b. Stony lavas are a second kind.
 - (1) These make up most of the lavas.
 - (2) They result from less rapid cooling, so that crystals have time to form.
 - c. Cellular lava is another kind of lava.
 - (1) This forms when gases escape from the upper portions of a lava flow, giving the lava a bubblelike appearance.

The conclusion. The conclusion of the Expository Outline should consist of a restatement of the purpose of the speech and the particular phase of the subject that was developed in the discussion. The following examples show the form of the expository conclusion:

CONCLUSION

- I. The foregoing discussion has described some of the modern methods of entertainment.

CONCLUSION

- I. The preceding discussion offers a description of the Panama Canal.

The following student reports show forms that the complete Expository Outline may take:

SUBJECT: The Cork Oak Tree.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To present some facts concerning the cork oak tree.

INTRODUCTION

- I. The following discussion will explain some facts concerning the cork oak tree.

DISCUSSION

- I. The cork oak tree is native only to Mediterranean countries.
- II. The total area of cork oak forests in the world is estimated at 3,763,800 acres.
 - A. One half of the world's acreage of cork oak is in North Africa.
 - B. Portugal produces more cork than any other nation.
- III. Certain characteristics of the cork oak tree are the following:
 - A. It usually grows on unfertile hills where nothing else will thrive.
 1. Sandy, granitic soils are most suitable.
 - B. It is of an evergreen variety.
 1. The leaves are very small.
 2. The roots are wide-spreading.
 - C. The average lifetime of a cork oak is two hundred years.
 - D. The tree grows from twenty to sixty feet in height.
 - E. The diameter of the trunk sometimes exceeds five feet.
- IV. This species of tree furnishes cork as its main product.
 - A. This substance is the exterior shell, or bark.
 - B. Cork is stripped from the tree about every nine years.
 1. The first stripping is made when the tree is about fifteen years old.
 - a. This stripping yields a coarse cork of little value.
 - b. Subsequent strippings yield finer cork.
 - C. The preparation of cork for shipment includes several steps:
 1. The cork is first allowed to dry out.
 2. Next it is boiled.
 - a. This process makes the cork pliable.
 3. Then the cork is carried to the railway on burros and motor trucks.

4. Last, the cork is graded, trimmed and bound in bundles.
- D. Its valuable characteristics warrant a wide variety of uses.
 1. It is utilized in products varying from cigarette tips to insulators.
- V. The cork oak also produces subordinate products.
 - A. The acorns are good swine food.
 - B. The wood is used for fuel.
 - C. Tannic acid is also derived from the wood.

CONCLUSION

- I. The foregoing discussion sets forth some facts concerning the cork oak tree.

SUBJECT: Furniture Styles of the Eighteenth Century in England and France.

PURPOSE AND SCOPE OF EXPOSITORY IDEA: To furnish a survey of furniture styles of the eighteenth century in England and France.

INTRODUCTION

- I. The furniture styles reflect the stage of civilization of the society that conceives them.
- II. The furniture styles in the eighteenth century are the patterns of much of the fine furniture used today.
- III. The history of furniture bearing upon the styles in England and France in the eighteenth century is surprisingly brief.
 - A. During the Gothic period there were a few changes.
 1. Early Gothic models showed pointed arches in crude, bulky pieces.
 2. Late Gothic furniture styles showed artistic development, especially in the churches.
 - a. Pieces were mortised.
 - b. Panels received bas relief design.
 - c. Pointed arches and elaborate carving were used.

- B. In medieval times there was little furniture of any kind.
 - 1. Crude, rough pieces were satisfactory for the undeveloped tastes of most of the people.
 - a. Stools, benches, and coffer were sufficient for most uses.
 - b. Beds were made in the sides of walls.
 - 2. Decorated furniture was restricted to the church.
 - a. Benches were part of the architecture.
- C. With the Renaissance, artistic furniture came into general use in Europe.
 - 1. Early classical lines were enhanced by classical detail.
 - 2. In some cases there was evidenced an exaggeration of the surfaces, detail, and carving.
- D. In the sixteenth and seventeenth centuries, furniture styles in England and France came to be named after the sovereigns.
 - 1. Henry VIII started one of these style trends in his palace.
 - a. The pieces were heavy and exquisite.
 - 2. Elizabeth was responsible for the first real English style.
 - a. Comfort and utility were the new factors.
 - b. The pieces were also richly carved.
 - c. Massive bedsteads and chests of carved oak were typical of the furniture of this period.
 - 3. During Louis XIII's reign another version of Renaissance furniture appeared.
 - a. Decorated panels were used on chests.
 - b. Turned legs and arms were used on armchairs and tables.
 - c. The general character was heavy and oppressive splendor.
 - d. Most of the furniture was for the court.
- IV. This study will describe the styles that developed in the eighteenth century in England and France.

DISCUSSION

- I. New furniture styles were introduced into England by Queen Anne in the eighteenth century.
 - A. They were simple and utilitarian.
 - B. They were also novel in design.
 - 1. They included high chests of drawers, sideboards, and corner cupboards.
 - 2. Tea tables and four-poster beds also became fashionable.
- II. English furniture styles became connected with the names of famous cabinetmakers.
 - A. Thomas Chippendale was one of the first of these.
 - 1. His style was similar to that of the Regency and Louis XV designs in France.
 - a. The designs of his dining room chairs are still famous.
 - B. Robert Adam was another style innovator.
 - 1. He followed the classical designs of the Italian school.
 - C. George Hepplewhite used both curved and straight lines.
 - 1. He created new and intricate desk designs.
 - D. Sheraton's work indicated a return to the classical mode toward the end of the century.
 - 1. He reintroduced straight, plain lines.
- III. Each French court developed an individual style of furniture in the eighteenth century.
 - A. Louis XIV gave his name to the first French style of this period.
 - 1. This style was designed for elegant court functions.
 - a. The pieces were massive and extravagantly ornamented.
 - (1) They were richly carved.
 - (2) Inlays and bronze work were used.

- (3) Tapestries, silks, and brocades covered the backs of the seats.
 - b. Lines became vertical and rectilinear.
 - c. The most popular pieces were fancy cabinets, chests, elaborate chairs, and tables.
- B. The Louis XV style developed the Regency tendencies.
 - 1. Curved lines predominated.
 - 2. There was no break in the continuity of line of a piece of furniture.
 - 3. Workmanship became delicate and nearly perfect.
- C. The Louis XVI style showed a return to simpler classical lines.
 - 1. Excavations in Pompeii served to influence the return of classic designs.
 - 2. Vertical and horizontal lines returned.
 - a. Legs became straight or square with fluting.
 - b. Feet were separated from legs by molding.

CONCLUSION

- I. In this study of furniture, an attempt was made to describe the styles that were developed in England and France during the eighteenth century.

A recommended form for the Expository Outline is included below:

SUBJECT:
 PURPOSE AND SCOPE OF EXPOSITORY IDEA:

INTRODUCTION

- I. (Nature of the subject.)
 - A. (A subhead of I.)*
 - B. (A subhead of I.)*

- II. (History of the subject.)*
 - A. (A subhead of II.)*
- III. (Importance of the subject.)*
 - A. (A subhead of III.)*
- IV. (Present interest.)*
- V. (Excluded matter.)*
 - A. (A subhead of V.)*
 - B. (A subhead of V.)*
- VI. (Definitions of terms.)*
 - A. (A subhead of VI.)*
 - B. (A subhead of VI.)*
- VII. (Restatement of Purpose and Scope of Expository Idea.)

DISCUSSION

- I. (A sentence clarifying the Expository Idea.)
 - A. (A statement amplifying I.)
 - 1. (A subhead of A.)*
 - 2. (A subhead of A.)*
 - B. (A statement amplifying I.)
 - 1. (A subhead of B.)*
 - 2. (A subhead of B.)*
 - a. (An idea clarifying 2.)*
 - b. (An idea clarifying 2.)*
- II. (Second sentence clarifying the Expository Idea.)
 - A. (A statement amplifying II.)
 - B. (A statement amplifying II.)*

CONCLUSION

- I. (A restatement of the Purpose and Scope of the Expository Idea.)

* To be included when essential to clearness.

The persuasive outline. Although the Persuasive Outline resembles the Expository Outline in form, it employs a different technique in attaining its purpose. Whereas the

Expository Outline develops the subject by means of partitions that clarify the subject, the Persuasive Outline incorporates main headings that stand in direct support of the proposition. The Persuasive Outline should be employed whenever the theme is of an argumentative nature with the purpose of motivating directly the behavior of the auditors.

The introduction. The purpose of the introduction of the Persuasive Outline is to create a factual and atmospheric background for the argument to follow in the discussion. The introduction should be expository in form and contain as many of the following clarifying divisions as are essential to a clear understanding of the subject: (1) the nature of the subject; (2) the history of the subject; (3) the importance of the subject; (4) the present interest in the subject; (5) admitted matter; (6) excluded matter; and (7) definitions of all questionable terms. In addition, there should always be included as the last heading of the introduction a restatement of the Purpose and Scope of the Persuasive Idea.

The following is an example of the introduction of the Persuasive Outline:

SUBJECT: The National Labor Relations Board.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To convince the hearers that the National Labor Relations Board should be empowered to enforce arbitration in all industrial disputes.

INTRODUCTION

- I. This question has been brought to the public mind because of the recent sit-down strikes during industrial disputes.
- II. The question has arisen out of the unsatisfactory adjustment of labor disputes under the present system.

- III. The National Labor Relations Board was set up under the Wagner-Connery Act of July 5, 1935.
 - A. It is composed of three members appointed by the President of the United States with the consent of the Senate.
- IV. The purpose of the National Labor Relations Board is to enforce the Wagner Labor Relations Act, which makes the recognition of collective bargaining compulsory upon employers, and prevents unfair labor practices.
- V. The question restated is that the National Labor Relations Board should be granted the power to settle labor disputes by enforced arbitration.

The discussion. Each principal division of the discussion of the Persuasive Outline should be in the form of a sentence that directly supports the Persuasive Idea. The main headings, in turn, should be supported by subheads. As many headings and subheadings should be employed as are necessary for a complete presentation of the case presented. The following example of the discussion of the Persuasive Outline supports the contention, or Persuasive Idea, that the study of geology benefits civilization:

DISCUSSION

- I. Knowledge derived from the study of geology is of economic value to civilization.
 - A. It makes possible the locating of deposits of oil, water, and metals.
 - B. It explains the most effective ways of extracting valuable deposits.
 - C. It shows the action of bodies of water.
 - 1. Maps of abysmal depths and fringing reefs thus prevent shipping disasters.
 - 2. It explains methods of preventing sand deposits from forming in harbors.

- a. This is done by showing the source of the sand supply.
- II. A knowledge of geology enables people to act wisely on many national questions.
 - A. It shows the necessities for dams, canals, and reclamation projects.
 - i. Citizens with such understanding can vote wisely on appropriations for these necessities.

The conclusion. The conclusion of the Persuasive Outline should consist of a restatement of the Purpose and Scope of the Persuasive Idea. For example, if the Purpose and Scope of the Persuasive Idea were to convince the audience that college football is overcommercialized, the conclusion, restating this proposition, could be as follows:

CONCLUSION

- I. It was the objective of the foregoing discussion to convince the hearers that there is overcommercialization of college football.

The following student models show the form of the complete Outline of Persuasion, after combining the introduction, discussion, and conclusion:

SUBJECT: Judicial Review.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To show that judicial review of legislative enactments is incompatible with representative government in the United States.

INTRODUCTION

- I. The practice of the Supreme Court in ruling on constitutionality of Congressional acts has long been disputed.
- II. Many divergent groups are uniting to question the place of judicial review in a democracy.

- III. The history of American judicial review throws some light on the question.
- A. After 1783, the propertied class sought a check on state legislatures.
 - B. John Marshall's decision in 1802 in the case of *Marbury vs. Madison* definitely established the practice.
 - C. From 1789 to 1888 the exercise of judicial review was sparingly used.
 - 1. Only 19 Congressional acts and 128 State acts were invalidated by the United States Supreme Court.
 - D. Court action in invalidating legislative acts has been accelerated in the last half century.
 - 1. Thirty-six Congressional acts and more than two hundred acts of State legislatures have been declared unconstitutional by the United States Supreme Court since 1888.
 - 2. "Phrased in percentages . . . from 1868-1912 the Court has held against the legislatures in very little more than six percent of the cases. From 1913 to 1920 in a very little more than seven percent of the cases; while since 1920 the Court has held against the legislatures in twenty-eight percent of the cases."¹
 - E. The judicial department of our government has become of considerable significance.
- IV. The definitions of important terms contained in the question are as follows:
- A. The practice of judicial review of legislative enactments refers to the practice of the American State and Federal courts in passing on the enactments of the State and Federal legislatures in order to determine whether they are in accord with the expressed or implied provisions of the Constitution of the United States or of the State in which the law is passed.

¹ Brown, Ray A., "Due Process of Law, Police Power, and the Supreme Court," *Harvard Law Review*, Vol. 40, May, 1927, pp. 944-945.

- B. Representative democratic government means a government in which the ultimate power is in the people, who rule themselves through their elected representatives.
- V. Excluded matter comprises the ensuing point:
 - A. The constitutionality of the practice of judiciary review has no bearing here.
- VI. The purpose of this discussion is to show that the practice of judicial review is not in accord with popular government.

DISCUSSION

- I. The practice of judicial review is opposed to the ideals of popular government.
 - A. It often defeats the will of the people expressed by their legislative representatives.
 - B. It tends to create a superlegislature not entirely responsible to the people.
 - 1. Power is given to the courts to defeat the expression of the popular will.
 - C. It destroys the principle of separation of powers, which is essential in American democracy.
 - 1. It makes the judiciary the undisputed victor in any struggle with the legislative department.
 - D. It allows the judiciary to change our fundamental laws.
 - 1. The Supreme Court changed the fundamental law in income tax cases.

CONCLUSION

- I. The foregoing discussion presents the viewpoint that the practice of judicial review of legislative enactments is incompatible with representative government in the United States.

SUBJECT: Monopoly in America.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To convince the hearers that the policy of monopoly in the United States has been beneficial.

INTRODUCTION

- I. The subject of monopoly has a long history.
 - A. Monopoly was practiced among the early Hebrews.
 1. The story of Jacob and Esau recognized the principles of monopoly.
 2. Joseph's dealings in corn in Egypt were monopolistic.
 3. Biblical injunctions against withholding grain were in recognition of monopolistic action: "He that withholdeth corn, the people shall curse him: but blessing shall be upon the head of him that selleth it."¹
 - B. The Greeks applied the term to three different situations:
 1. When cities were in need of money they often made a monopoly of provisions.²
 2. Grain speculators created monopolies in imported grain.
 3. Monopolies were granted to individual tradesmen by city governments.
 - C. The Romans had different attitudes toward monopoly at different periods.
 1. A decree against the monopolies of certain traders was ordained by Emperor Tiberius in A.D. 14.³
 2. Later emperors granted monopolies in various products.
 - a. The Emperors Valentinian and Valens created a state monopoly on salt, silks, brocades, and goods dyed with indigo.⁴
- II. The definitions of monopoly have changed with changes in economic structure.

¹ Proverbs, 11:26.

² Mund, V. A., *Monopoly*, Princeton, New Jersey: Princeton University Press, 1933, p. 3.

³ *Ibid.*, p. 5.

⁴ *Ibid.*, p. 6.

- A. In its original Greek form, *monopolia* meant “exclusive sale.”
 - 1. It is a compound created by Aristotle from *monos* (alone) and *polium* (to sell).
- B. As used by the Romans, the word was taken to mean “an exclusive power of sale, whether individual, granted by the government, or created by law.”
 - 1. In the codes of Zeno and Justian, the word is so defined and used.
- C. In England, the word *monopoly* developed a dual meaning.
 - 1. Sir Thomas More (1478–1535) used the word to designate “the result of complete control of supply.”⁵
 - 2. Parliament used the term to designate the patents granted by the Crown.
- D. The word developed a larger meaning late in the seventeenth century.
 - 1. An essay attacking the Act of Navigation in 1680 describes a monopoly as “the confining of the market and choice of trade in any degree.”⁶
- E. The classical economists of the eighteenth century greatly expanded the meaning of the word.
 - 1. Josiah Tucker and Turgot considered the Statutes of Apprenticeship a harmful monopoly.
 - 2. Matthew Decker, Tucker, and Adam Smith described the Navigation Acts as monopolies.
 - 3. Import and export restrictions were seen as monopolistic by Tucker, Smith, and Condillac.
 - 4. Exclusive trading companies were labeled monopolies by Matthew Decker, Tucker, Condorcet, and Adam Smith.
- F. Monopoly today is considered to be “the effective control of either supply or demand of/for an economic good.”

⁵ *Ibid.*, p. 20.

⁶ Anonymous, *A Discourse on Trade*, London: 1680, p. 327.

1. John Stuart Mill used the word to mean:
 - a. "A restraint of competition among producers,
 - b. A limiting of the supply of any commodity, or
 - c. A law that confines the market to one or certain traders."⁷
 2. Richard T. Ely defines monopoly as "unity in management of some kind of business in some essential particular."⁸
- III. Monopolies may be classified according to their origin.
- A. A natural monopoly arises from natural causes.
 1. Anthracite coal, existing in only one geographical area, is a natural monopoly.
 2. Mineral or medicinal waters, scenery, and climate are sources of natural monopolies.
 - B. A social monopoly is a monopoly created by law.
 1. Patents create a temporary monopoly to reward ingenuity.
 2. Copyrights create a monopoly to reward creative artistry.
 3. The licensing of liquor stores is a form of monopoly.
 4. Trade-marks create monopolies based upon reputation and salesmanship.
 5. Fiscal monopolies are created to secure money to the state.
 6. Special privileges created by special design are monopolies.
 - a. The Hudson's Bay Company, Virginia Company, and West Indies Company were monopolies founded upon special privileges.
 - b. The Company of One Hundred Associates was a monopoly designed by Cardinal Richelieu to colonize New France.

⁷ Mill, John Stuart, *Principles of Political Economy*, London: Ashley, 1926, p. 448.

⁸ Ely, Richard T., *Monopolies and Trusts*, New York: The Macmillan Company, 1912, p. 13.

- IV. It is the purpose of this discussion to show that the policy of monopoly has been beneficial to the United States.

DISCUSSION

- I. The discovery of America was due to monopoly.
 - A. Spain wished to break the Italian and Turkish monopoly on the Orient trade.
 - B. Columbus desired a monopoly of trade and shipping in any new lands that he might discover in the West.
- II. English colonization of the Atlantic Coast of America was based on monopoly.
 - A. English claims in America were based upon the discoveries of John Cabot.
 1. John Cabot sailed under a license granted by Henry VII, in 1496, granting him a monopoly of trade in the lands he might discover.
 - B. Sir Walter Raleigh established the first English colony in America under a monopolistic "letter patent" in 1584.⁹
 - C. The Virginia Company colonized Virginia under the monopolistic charter of 1606.
 1. The charter provided:

" . . . they shall have all the Lands, Woods, Soil, Grounds, Havens, Ports, Rivers, Mines, Minerals, Marshes, Waters, Fishings, Commodities, and Hereditaments whatsoever . . . all along the said Coast of Virginia and America . . . between the said four and thirty and one and forty degrees of the said latitude. . . . And that no other of our Subjects shall be permitted, or suffered, to plant or inhabit behind, or on the Backside of them . . . without the Express License or Consent of the Council of that Colony." ¹⁰

⁹ Jernegan, M. W., *The American Colonies*, New York: Longmans, Green & Company, 1929, p. 16.

¹⁰ MacDonald, Wm., *Documentary Source Book of American History*, New York: The Macmillan Company, 1916, p. 1.

- D. Maryland was colonized under the monopolistic proprietary charter of Cecilius Calvert (June 20, 1632).
1. The charter, granted by Charles I, says:
"And We do by these presents . . . make, create, and constitute Him, the now Baron of Baltimore, and his heirs, the True and Absolute Lords and Proprietaries of the Region aforesaid . . . saving always the Faith and Allegiance and Sovereign Dominion due to Us."¹¹
- E. All of the proprietary colonies were monopolistic in intent.
1. The grants of Charles II were made as rewards to his friends.
 - a. "The men who assisted Charles II to recover his throne were those most generously awarded. Among them were the Earl of Clarendon, Anthony Ashley Cooper, General George Monk (Duke of Albemarle) who had aided in bringing about the restoration, Lord John Berkeley, Lord Craven, Sir John Colleton, Sir George Carteret, and Sir William Berkeley. Their joint proprietorship in land and government was distinctly in the interests of trade rather than of religion or government."¹²
 - b. New York was granted to James, his brother.
 - c. New Jersey was granted to Sir John Berkeley and Sir George Carteret.
 - d. Pennsylvania was granted to William Penn in consideration of debts due him and his father from the crown.
- F. The colony of Plymouth was established by a monopoly group.
1. The patent for the colony was secured from the Virginia Company.

¹¹ *Ibid.*, p. 33.

¹² Jernegan, *op. cit.*, p. 72.

- III. American independence was an effect of monopoly.
 - A. The American Revolution was directed against English efforts to enforce a monopoly.
 - 1. The English commercial system was a monopolistic exploitation of the colonies.
 - 2. The Navigation Acts established the monopoly of colonial shipping.
 - a. They confined the colonial trade to British or colonial vessels.
 - b. They barred almost all American raw materials from any but British markets.
- IV. The opening of the West was due to monopoly.
 - A. The settling of the prairies was dependent upon the railroads.
 - B. The railroads are a monopoly.
 - 1. They are a natural monopoly.
 - a. They tend toward unified control.
 - (1) They operate in a fixed geographical area.
 - (2) They operate under the law of increasing returns.
 - 2. They are a social monopoly.
 - a. They operate on a government franchise.
 - b. They are subsidized by the government.
 - c. Their right of way is largely granted by the government.
- V. Scientific advance in America has been spurred by monopoly.
 - A. Scientific advance is led by invention.
 - 1. Invention is protected by patents, securing to the patentor the fruits of his invention for fourteen years.
 - a. Patents are a monopoly.
 - (1) They are a legal restriction on production.
- VI. Social advance in the United States has accompanied monopoly.
 - A. Labor unions are instruments for social advance.
 - 1. They have raised mass living standards.
 - a. They have enforced improved working conditions.

- b. They have demanded higher wages for their members.
 - c. They have made audible the voice of labor.
 - 2. They are monopolies.
 - a. They control supply of a commodity (labor).
 - b. They represent a "unity of management of some kind of business in some essential particular."¹³
- B. Consumers' coöperatives are other instruments for social advance.
 - 1. They are raising mass living standards.
 - a. They lower living costs by cutting commodity prices.
 - 2. They are monopolies.
 - a. They meet the modern definition of monopoly.
 - (1) They are a control of the demand of an economic good by a combination of persons to the extent that they are able to control the price of the economic good.

CONCLUSION

- I. Therefore, monopoly has been beneficial to the United States.

SUBJECT: The American Banking System.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To convince the audience that the banking structure in the United States should be controlled by an integrated system of public and private control.

INTRODUCTION

- I. Banking history in the United States includes the following events:
 - A. The Bank of North America was founded in 1781.
 - 1. It was a private institution.

¹³ Ely, Richard T., *op. cit.*, p. 13.

- B. The first national bank was founded in 1791.
 - 1. It paid off the Revolutionary War debt of the United States.
 - C. The second national bank was formed in 1816.
 - D. From 1836 to 1913 there was no single banking system.
 - E. In 1913 the Federal Reserve System was set up.
 - 1. All national and many state banks were integrated in public control under this act.
- II. Definitions necessary for an understanding of the question are the following:
- A. A national commercial banking system integrated in public control is "a commercial banking system where the national government legislates for all commercial banks through a central banking system."
 - B. By integration of private control in commercial banking is meant "branch banking."
- III. The ensuing discussion attempts to show that the banking structure of the United States should be a national commercial banking system integrated in public and private control.

DISCUSSION

- I. An integrated national banking system would improve banking.
- A. The world's best banking systems have integrated control.
 - 1. The Reichsbank controls Germany's administrative policies.
 - 2. The Bank of France is the controlling bank of France.
 - 3. The Bank of England acts as clearinghouse and depository for the joint stock banks of England.
 - 4. Canada found it necessary to set up a bankers' bank in 1935.
 - a. The Bank of Canada centralizes the banking control.

- B. All bank charters would be brought under national government control.
 - 1. The restrictions for every bank would be the same.
 - a. Banking privileges would be uniform.
 - 2. It would do away with lax banking laws in certain states.
 - 3. Expanded to take in all banks, the Federal Reserve System would integrate banking control in the United States.
 - a. It would keep member banks liquid.
 - b. It would guarantee their financial policies.
 - 4. It would supervise the expansion of credit in the United States.
 - a. By changing the rediscount rate it would control credit expansion.
 - b. It would control the amount of money in circulation.
 - 5. In times of stress it could liquidate the marketable commercial paper and "gilt-edged" bonds of the bank.

CONCLUSION

- I. Therefore, the banking structure of the United States should be a national commercial banking system integrated in public and private control.

SUBJECT: State Medicine.

PURPOSE AND SCOPE OF PERSUASIVE IDEA: To convince the auditors that State Medicine would meet more fully the health needs of all classes of society.

INTRODUCTION

- I. State Medicine is a system of medical care operated by the state and financed by taxation.
 - A. It is set up to protect public health through such preventive measures as immunization and yearly physical examinations.

- B. It provides immediate medical service in times of illness and injury.
 - C. It includes dental, nursing, and allied services.
 - D. It is operated and regulated by organized medical, and allied, professions.
- II. Medical service is partially organized at the present time.
- A. Many free and pay clinics, including prenatal and infant welfare clinics, have been established.
 - B. Health departments have been established by many industrial firms to care for their employees.
 - C. Private organizations for the maintenance of health exist in many of our states.
 - D. Public health agencies offer specialized service.
 - 1. Almost every state has a health department with specialized activities.
 - a. Publicity is released whereby the people are informed about disease.
 - b. There are diagnostic laboratories for the study of disease and public health conditions.
 - 2. There are several Federal agencies for the control of public health.
 - a. The United States Public Health Service is one of these agencies.
 - b. The National Board of Examiners is another.
- III. It is the purpose of the following discussion to show that State Medicine will meet more satisfactorily the health needs of all classes of society.

DISCUSSION

- I. The present system is inefficient.
- A. The health needs of the majority are not cared for properly under the present system.
 - 1. Only the more prosperous and the very poor receive adequate medical treatment.
 - 2. Statistics show that less than seven per cent of the population have even a partial physical examination annually.

3. Only a small part of the knowledge gained by the medical profession is applied to all the people needing it. °
- B. Private practice does not have the organization necessary to meet all the needs of the people.
 1. Individual doctors cannot meet the needs of every case.
 - a. No single physician can specialize in all medical fields.
 - b. Few doctors can afford the equipment to treat all cases.
 - (1) Patients are often given inadequate treatment.
 2. Follow-up care is often inadequate.
 - a. Patients leave the hospital as quickly as possible to curtail the doctor's bill.
 - b. Convalescent homes exist in inadequate numbers.
 3. Doctors are unequally distributed.
 - a. Some rural communities are entirely without medical service.
- C. The fees for private medical services are high.
 1. The physicians who own elaborate equipment must charge high fees.
 2. Hospital services are expensive.
- II. State Medicine would meet the health needs of the people more adequately than the present system.
 - A. It would raise the standard of health in the community.
 1. It would provide an active preventive program.
 - a. Industries would have emergency clinics for the protection of their employees.
 - b. It would correlate the work of all health agencies in the community for public and private medicine.
 - c. Buildings, supplies, and apparatus would be publicly owned and available whenever necessary.

- d. Hospitals and clinics would be organized as medical centers, properly coördinated, and geographically distributed.
- 2. The quality of service would be improved.
 - a. The doctors could have postgraduate study with pay.
- B. The majority of physicians would be benefited by the plan of State Medicine.
 - 1. They would be paid for all services rendered.
 - 2. They would be assured of a definite income and could look forward to advancement.
 - 3. They would not need to purchase elaborate equipment.
 - a. This would be supplied.
 - 4. Physicians would receive professional stimulation through participation with other medical men.
 - 5. The doctor's own health would be protected by regular hours of work.
 - 6. Doctors would be encouraged to enter the branch of medicine that is of most interest to them.
 - 7. Doctors would be free from monetary competition and monetary worries.
 - 8. Doctors who prefer rural life would be assured a sufficient income.
- C. State Medicine would protect the health of all members of society.
 - 1. Members of the middle class would receive adequate care.
 - 2. The diagnosis of peoples' ills would be more accurate.
 - 3. Hospital care would be provided.
 - 4. Individuals could consult their favorite physician without worrying about the cost.
 - 5. Children would have their health protected from early life.

CONCLUSION

- I. The foregoing attempts to prove that a system of State Medicine would meet more adequately the health requirements of all classes of society.

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A recommended skeletal form for the Persuasive Outline is included below:

SUBJECT:
 PURPOSE AND SCOPE OF PERSUASIVE IDEA:

INTRODUCTION

- I. (Nature of the subject.)
 - A. (A subhead clarifying I.)*

- II. (History of the subject.)*
 - A. (A subhead of II.)*
 - B. (A subhead of II.)*
- III. (Importance of the subject.)*
 - A. (A subhead explaining III.)*
- IV. (Present interest in the subject.)*
 - A. (A subhead in clarification of IV.)*
 - B. (A subhead in clarification of IV.)*
- V. (Admitted matter.)*
 - A. (Subhead of V.)*
 - B. (Subhead of V.)*
- VI. (Excluded matter.)*
 - A. (Subhead of VI.)*
- VII. (Definition of terms.)*
 - A. (A subhead of VII.)*
 - B. (A subhead of VII.)*
 - C. (A subhead of VII.)*
- VIII. (Restatement of the Purpose and Scope of Persuasive Idea.)

DISCUSSION

- I. (First assertion standing in support of the Persuasive Idea.)
 - A. (A statement supporting I.)
 - B. (A statement supporting I.)*
 - C. (A statement supporting I.)*
 - 1. (A statement substantiating C.)*
 - 2. (A statement substantiating C.)*
 - a. (A subhead supporting 2.)*
 - b. (A subhead supporting 2.)*
- II. (Second assertion standing in support of the Persuasive Idea.)*
 - A. (A statement supporting II.)*
 - B. (A statement supporting II.)*
 - 1. (A subhead of B.)*
 - 2. (A subhead of B.)*

CONCLUSION

I. (A restatement of the Purpose and Scope of the Persuasive Idea.)

* To be included when essential to clearness.

Clarification and Support of Assertion

A majority of a speaker's thoughts are expressed in the form of assertions. Sometimes these statements are taken by the auditors at their face value, require no further explanation; at other times they introduce controversial issues and demand definite substantiation.

Clarification of assertions. In Exposition, the prime need of the speaker is to expand the statements he makes toward a clearer and more complete development of the thought. Although the statements he voices may express definite opinions, the fact that they do not arouse conflicting ideas in the minds of the listeners obviates the need for proof of their validity. As the materials are not argumentative in nature, they do not require supporting statements to gain acceptance or attain convincingness. For this reason, the assertions employed in developing the subject matter should take the form of clarifying or illustrative expressions.

Support of assertion. If the speaker is, perhaps, a protagonist of a particular governmental program, a devotee of a certain faith, or the defender of a reform movement in education, he will be required to employ persuasive discourse to set up his case in favor of his viewpoint. Consequently, his speech must logically resolve itself into a defense of his attitude in the hope that the auditors will come to share his views. In such instances the assertions he

makes concerning the subject should be substantiated by logical supporting statements. Also, he will find that by following certain procedures in supporting his assertions, he will be able to lend more impressiveness to his convictions.

Illustrations. The speaker should be sure that his assertions are stated clearly and convincingly. A proper selection of illustrations will do much to insure the clarity, impressiveness, and motivation essential to the effectiveness of his discourse. Good exemplification, while not always in the form of proof of conclusions or assertions, is the medium of understanding between the speaker and the audience, for it serves to fortify the speaker's statements by citing related instances. Conclusions asserted concerning problems without proper exemplification not only lack psychological appeal but also logical impressiveness.

Some examples take the form of general illustrations, indicate instances that show general principles; others are of a more concrete nature and cite specific instances. While the line of cleavage between the two types of illustration is not always clearly defined, we may note certain individual characteristics of each form.

I. GENERAL ILLUSTRATIONS. Many figures of speech, adages, and proverbial truths accepted as a part of racial experience often serve as good general illustrations. Again, a large number of practical truths possess the power to clarify and convince. For example, one aspect of the meaning of "coöperation" may become more impressive when illustrated by the sentence, "He climbs highest who helps another up."

Care should be taken that the general illustration pertains directly to the original assertion or premise advanced by the

speaker. The proximity of this relationship is ably illustrated in the following passage by Charles Dickens in supporting the assertion that English and French society were living a paradoxical existence:

It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of incredulity; it was a season of Light, it was the season of Darkness; it was the Spring of hope, it was the Winter of despair; we had everything before us, we had nothing before us; we were all going direct to Heaven, we were all going direct the other way. . . .

The general illustration serves to concentrate the hearers' attention upon the general inclusions found in the assertion, establishes the scope of the conclusion, and serves to unify the details supporting the speaker's contention.

2. SPECIFIC INSTANCES. In speeches whose subjects require development by scientific explanation or close logical arrangement, concrete illustrations should be used. For example, if the speaker's subject pertained to the abolition of the slums in his city, he might lend credence to his viewpoint by citing the deplorable living conditions of a single family in that area. Or in extolling the advantages of the modern automobile, he might contrast the comparative excellence of the workings of certain specific parts as compared with the functioning of these parts in motor cars in past years.

The following excerpt from a speech by H. H. Kirk, Superintendent of Schools of Fargo, North Dakota, demonstrates the method of illustrating the principal contentions of an address by the use of a series of specific instances. The

speech was given at a meeting of the North Dakota Education Association on October 28, 1937.

ACADEMIC FREEDOM

If all the addresses that have been delivered upon the subject of academic freedom within the past five years were laid end to end they would reach only a short distance along the way towards a satisfactory solution of this problem. Today no educational convention seems complete unless some orator, usually a sheltered university professor, thunders out such questions as: "Dare the teachers speak out?"; "Dare the teachers exercise their prerogatives as citizens?"; "Dare the teachers reconstruct society?" If the effects of these words of eloquence were confined to the convention hall, or if the convention orators would depart from generalities and deal with concrete local situations, perhaps academic freedom today would be more nearly a reality. Regrettable as it is, these violent outbursts make the newspaper headlines, editors write editorials, local vigilance committees spring up, and we are further away from the ideal of academic freedom than we were before. Most regrettable of all, however, is the fact that many excellent college and high-school teachers are impressed by the oratory. They get the urge to speak out, to tell the truth in classroom and to reconstruct the social order. It is at this point that the trouble begins.

During the past ten years I have been watching the development of this urge. It is with considerable shame that I state my observations. The exercise of academic freedom today is too often characterized by anger, excessive emotion, sarcasm, prejudice, intolerance, incompetence, discourtesy, partiality, propagandizing, sly references, innuendo and irrelevancy. These are harsh terms, and perhaps a few examples may make clear what I mean.

Harvey Church is a teacher of Latin in a Minnesota high school. Some passage in the commentaries of Julius Caesar incites him to impose upon his class some of his own personal views relative to the Monroe Doctrine. He speaks out fearlessly

and characterizes as absolute folly any attempts upon the part of the United States to follow out a policy laid down more than one hundred years ago by James Monroe. A boy in the class takes issue with Mr. Church, points out a few errors in his facts as well as a few fallacies in his reasoning. The instructor is highly offended, indulges in some caustic sarcasm and treats the boy with disdain for nearly two weeks.

Thomas Martin decides to speak out upon the theory of evolution. He covers the subject in a lecture that occupies a single class period of forty minutes and then wonders why the class is not convinced. He likewise wonders why the small community in which he is teaching is so thoroughly antagonistic towards his views and towards his right to speak upon such a subject.

Mary Simpson is a commercial teacher. Without sufficient preparation she attempts to give some of her views relative to the merits of independent banks and chain banks. The pupils in her class carry her views to their parents, and the school authorities are promptly bombarded with complaints from the officials of each variety of bank.

Henry Thompson, a teacher of social science, expresses some of his own personal views on governmental organization. At the conclusion of his lecture he tells the pupils in his class, "Now I have the right to say these things. Perhaps some of you will go home and tell your parents what I have said. Perhaps I shall be fired from my job for my remarks. Nevertheless, I insist upon my right to say them." Later on, in bitter retrospect, he wonders why the pupils take him at his word. . . .¹

Testimony. When the speaker feels that corroborative statements of others would prove of value in lending authenticity to his statements, he should employ the support of testimony, which is the citation of the thought of people of like views regarding the subject under discussion. Regardless of whether the effectiveness of such procedure is inspired by the thought that the hearers will be impressed

¹ *Vital Speeches*, Vol. IV, No. 10, March, 1938, p. 316.

by the knowledge that the speaker's views are shared by others or that he needs more authoritative supplement for his contentions, he will find an effective medium in this type of support.

QUESTIONS

1. After the speaker has formulated the Outline of Experience, what should be his next step in speech preparation?
2. What item should be stated first in the Outline of Preparation? What should be the nature and form of the second item?
3. What should be the ultimate objective of all public speeches? What are the forms of attaining this objective?
4. What are the principal divisions of the Outline of Preparation?
5. What is the purpose of the introduction of the Expository Outline? How may this aim be accomplished?
6. What is the function of the discussion of the Expository Outline? Show the relationship of the various parts.
7. What is the objective of the conclusion of the Expository Outline? What form should it take?
8. What is the purpose of the introduction of the Persuasive Outline? How may this aim be realized?
9. Explain the nature of the discussion of the Persuasive Outline.
10. When should the principal objective of the speaker be to clarify his statements? To support them?
11. What are the forms of supporting assertions?

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CHAPTER VI

Final Steps in Preparation

The Outline of Presentation

Once the speaker has organized and set down his ideas in the Outline of Preparation, he should construct an Outline of Presentation. Therein he should arrange the elements of the context so that the speech will possess the greatest appeal for the hearers. The plan of organization in the Outline of Preparation need not be followed in the new form, for the latter serves a different purpose. Whereas the Outline of Preparation should comprise all the research data, arranged according to their relative value and relationship, the Outline of Presentation should include these ideas organized to aid the comprehension and gain the acceptance of the listeners. Whereas the Outline of Preparation should be organized logically, the Outline of Presentation should be patterned psychologically.

Common faults of expression. The failure to formulate an Outline of Presentation—a common occurrence among speakers—often leads to uninteresting modes of thought conveyance. Frequently they express in sequence and detail the ideas contained in the Outline of Preparation, portraying these thoughts somewhat after the following manner: “The American form of government has the following characteristics: first, . . .” or “I have proved the

validity of my contentions by the following facts. . . .” Such presentations, resulting from the use of the Outline of Preparation as a guide to expression, usually possess little appeal for the listeners.

A recommended method. One plan that the speaker may employ effectively in constructing the Outline of Presentation is to list certain symbols of expression. These symbols of the ideas he is to express may follow any of the ensuing forms:

1. They may be composed of single words arranged in proper sequence.
2. They may comprise phrases.
3. They may consist of complete statements or sentences.
4. They may consist of a series of pictures.
5. They may include combinations of the foregoing types.

By experimenting with the various forms of the Outline of Presentation, the speaker should soon be able to ascertain the particular type best adapted to his individual use. Some students will find a series of single words the easiest to recall and comprehend; others will desire a more descriptive form of mental stimulation and will favor the use of phrases, statements, or sentences; still others will favor a series of pictures or a combination of the other forms. The type of outline easiest for the particular speaker to recall should be the form he should follow.

Illustrations of one of the forms, the outline composed of brief symbols, are the following:

Two brothers
A district attorney
A “black sheep”
Separation

A murder
Conviction
A brother’s sorrow
A busy street

An automobile	An accident
Congested crossing	Sympathetic onlookers
A stray dog	Conclusion

The Theme of Expression

There is still another step in organization that is commonly employed. This consists of expanding the Outline of Presentation into a written composition, incorporating, when necessary, any of the source materials of the Outline of Preparation. If such a procedure is followed, care should be taken that the thoughts expressed in the theme are couched in the diction and style the speaker will employ in the delivery of the speech. When the complete speech has been set down on paper, it should be read and re-read until its substance can be both written and voiced from memory. Albeit the contents should be assimilated up to the word pattern, the exact phraseology should not be memorized. The first theme should then be discarded and a second version composed and expressed orally. In some cases, this amount of preparation will result in a complete familiarity with the context and arrangement; in other instances, additional writings may be necessary. The close association with the subject acquired by such a method will increase the clarity of the speaker's expression, add finish to his delivery, and facilitate his adherence to the time limit of the address. Likewise, his portrayal will manifest the characteristics of natural inflection and communicativeness that accompany the use of extemporaneous speech.

Summary

Part I has described the most important steps of speech

organization. Therein it was indicated that the speaker should first choose the subject for his address and prepare an Outline of Experience. With the latter as a guide, he should then gather information essential to a thorough treatment of the topic. The research data should then be set down in logical arrangement in the Outline of Preparation. This outline may take the form of exposition or persuasion, according to the purpose of the discourse. Forthwith, he should construct the Outline of Presentation, arranging the materials to possess the greatest appeal for the auditors. A further step of organization commonly employed is to expand the Outline of Presentation to a Theme of Expression, setting down therein the speech data in composition form. With the subsequent assimilation of the contents of this theme to the point of the word pattern, the speaker is ready to deliver the address.

QUESTIONS

1. After the speaker has completed his speech organization, what further step in preparation should follow?
2. Compare and contrast the objectives of the Outline of Preparation and the Outline of Presentation.
3. What faults of expression commonly result from neglecting to formulate the Outline of Presentation?
4. Describe the forms that the Outline of Presentation may take.
5. Explain the nature and purpose of the Theme of Expression.

CHAPTER VII

Delivering the Speech

After the speaker has organized his materials in the Outline of Preparation, and rearranged them in the Outline of Presentation so that they will possess audience appeal, he should turn his attention to the delivery of his message.

Regardless of the relative amount of consideration the speaker intends to give to the introduction, discussion, and conclusion, he will find that he must devote some consideration to these three parts in every speech. The introduction is essential because its function is to prepare a factual background for, and create interest in, the discussion to follow; the discussion, the heart of the message, cannot be slighted, for it must present the salient facts regarding the subject; and the conclusion must always serve to tie together the principal threads of thought that have been presented. The relative emphasis to be given to each division, however, depends upon several factors. The introductions to subjects of general significance need less development than those related to unique or technical topics; and the discussion may be relatively long or short, depending upon the nature of the subject, the occasion, the audience, and the type of presentation. Again, conclusions may be of several types. The composite action of these three parts is to create a clear background for the speech, to convey the message, and to

knit together and reimpress upon the hearers the principal points of the address.

The order in which the speaker presents the facts in the delivery of the address need not follow the order of the Outline of Preparation. As we have seen, the Outline of Presentation should be organized to present the materials so that they will have the greatest psychological appeal, whereas the Outline of Preparation should present the facts in logical order. Regardless of whether the speech is expository or persuasive, it may be presented either in the order listed in the Outline of Preparation or in other sequences guaranteeing the greatest initial appeal and firmest grasp on the auditors' interests. The fact that the data in the Outline of Preparation are in logical relationship does not imply that they are arranged in the most interesting form for delivery. Although they may be set down in the best logical arrangement, they should be conveyed in a manner that presents the greatest psychological appeal. For example, a minor subhead in the Outline of Preparation may in the delivery be greatly elaborated to serve as an effective weapon in the development of one of the major issues. Often the use of such a specific illustration will be of more value than the statement of many issues.

The Introduction

There are several methods of introducing the speech. We shall make no attempt to offer a definite classification of these types; we shall only suggest certain general forms, for it should be realized that all the methods possess elements in common and these forms overlap to such an extent as to render positive classifying futile.

The impressive introduction. One way of introducing the subject to the auditors is to describe some of its vital or pleasing aspects. This method is most valuable when the speaker stands before a friendly congregation, an audience gathered to hear him elaborate upon some aspect of a familiar topic. In such a case the principal purpose of the opening is to state clearly the particular points the speaker intends to emphasize in the development of his discourse. Services commemorating persons or occasions, political and patriotic meetings, commonly call for introductions of this type.

The following introduction illustrates the impressive form of opening:

We meet again, the children of the Pilgrims, to remember our fathers. We meet again, to repeat their names one by one, to retrace the lines of their character, to recall the lineaments and forms over which the grave has no power, to appreciate their virtues, to recount the sharpest trials, crowned by transcendent consequences, to assert the directness of our descent from such an ancestry of goodness and greatness, to erect, refresh, and touch our spirits by coming for an hour into their more immediate presence, such as they were in the days of their human "agony of glory."

Analytical introduction. A common form of introduction is the one wherein the speaker presents facts essential to establishing a clear understanding of the subject matter he intends to discuss. If the subject is unique in any of its aspects, some idea of its history, importance, or present interest, and the meaning of unusual terms should be indicated. Or if the subject is of such a technical nature as to demand a careful explanation of its meaning, the speaker should

give careful attention to clarifying any facts that are of doubtful significance.

The following opening of a radio address delivered October 3, 1937, by Thomas E. Dewey on the subject, "The ABC of Racketeering," shows some of the clarifying factors that may be employed in the analytical introduction. It will be noted that Mr. Dewey indicates the nature of the subject, the importance of the subject, the objective of the speech, and defines the important terms.

Tonight I am going to talk about murder—murder in the bakery racket. I am also going to talk about an attempted murder.

Day before yesterday afternoon, on a New York City street, Max Rubin, an important witness in my investigation, was shot in the back. The bullet struck his neck, passed through the head, narrowly missing his brain. Tonight he still lies between life and death in a hospital. Upon the fragile thread of his life hangs evidence of the utmost importance to the people.

For two years now I have been prosecuting rackets. Every chieftain of the underworld, who has been indicted by my office, is in jail or is a fugitive from justice. The criminal underworld is afraid for the first time in twenty years. It had gone into hiding, waiting for the fight against organized crime to blow over.

Today I have become a candidate for District Attorney of New York County to see that trouble for the underworld does not blow over. I intend to see that the grip of the underworld is broken in the next four years.

Max Rubin became the victim of assassins because he refused to take police protection which we offered him. He is the first of my witnesses to be harmed in two years of war against the racketeers. His former overlords, Lepke and Gurrah, are fugitives, and the very moment Rubin was shot, an airplane was flying here from California bringing back to justice Max Silverman,

their chief lieutenant, whom we had at last tracked down to the luxurious estate where he had been hiding out at Palm Springs, California. The shot which struck down Max Rubin was the frightened act of a desperate criminal underworld. The racketeers have flung down their challenge. Tonight I accept that challenge.

Let us first understand in plain language what a racket is. This word has been misused to describe every kind of a business fraud and everything which is sharp. In truth, the real meaning of the word "racket" is the regular extortion of moneys from businessmen, workers, and others by means of bullets, force, terror and fear.

Let us also understand what we mean by a racketeer. I expect to talk about this subject for the next four Sundays and so let us define it. Starting as a petty thief or thug, the racketeer is the product of a cynical society which usually, in the beginning, punished him for a petty crime, instead of giving him a real reformation. Then he was thrown back among his old associates again to earn his living by his wits. Having brains and ruthlessness, he rose to power to prey upon the society which failed in his reformation in the beginning. Since we are talking about the baking racket, let us trace the history of its bosses, the two greatest racketeers in this country, known everywhere as Lepke and Gurrah.¹

The argumentative opening. The argumentative opening, like the impressive introduction, is most effective when the speaker and his audience share a common viewpoint in regard to the subject and no clarification of the nature of the subject matter is required. In such cases, instead of following the usual procedure of explaining in some detail the factual background of the subject, the argumentative introduction often comprises a series of persuasive state-

¹ *Vital Speeches*, Vol. IV, No. 1, Oct. 15, 1937.

ments about the topic. At times, because of the controversial nature of its contents, it might be easily interpreted as a part of the discussion rather than the introduction. It may be classified as an introduction, however, if the opening statements do not set up and attempt to prove the principal issues involved in establishing the speaker's case. The following excerpt from an address delivered by Albert J. Beveridge in Philadelphia, February 15, 1899, illustrates the argumentative opening:

Gentlemen of the Union League:— The Republic never retreats. Why should it retreat? The Republic is the highest form of civilization, and civilization must advance. The Republic's young men are the most virile and unwasted of the world, and they pant for enterprise worthy of their power. The Republic's preparation has been the self-discipline of a century, and that preparedness has found its task. The Republic's opportunity is as noble as its strength, and that opportunity is here. The Republic's duty is as sacred as its opportunity is real, and Americans never desert their duty.

The apologetic introduction. We should like to call attention to one mode that is generally unapproved, the introduction couched in words of apology. The reasons for its unpopularity result from its unadaptiveness to auditors, who, having expended considerable time and effort in order to participate in the speech occasion, rightfully anticipate the receipt of a worth-while message in return. If the speaker has to apologize because he is not prepared, he should not have accepted the obligation to speak; if he is prepared, he has no reason to apologize on that score. If he is defending his deficient speaking ability, it is unnecessary—the hearers will soon discern it; and if he apologizes

as a matter of form, he should abandon these tactics, for they have a poor psychological basis. If the speaker is not prepared to deliver his message to the best of his ability, he has not paid the proper respect to the audience and the occasion; if he is ready, he should deliver it sincerely and without defense.

The following excerpt illustrates the form of the apologetic introduction:

I could have wished, gentlemen, that the task I am now about to perform had been assigned to some abler speaker; and in that view I long since tendered my apology for declining it and hoped till lately that it had been accepted. Disappointed in this hope, and unwilling to treat any mark of your favor with neglect, I determined to obey your commands, although I was satisfied that in the execution of them I should not answer your expectations. There is a style of eloquence adapted to occasions of this kind, to which I feel myself unequal; a style which requires the glowing imagination of younger speakers, who, coming recently from the schools of rhetoric, know how to dress their sentiments in all its flowery ornaments. The turbulence of the times since I first entered upon public life, and the necessity they imposed upon those who engaged in them of attending rather to things than to words, will, I fear, render me, if not a useless, at least an unpolished speaker.

The Discussion

Having introduced the subject to the hearers by clarifying any unknown facts, the speaker is ready to present the heart of his message, to elaborate upon, or express his views regarding, the text of his address. He may treat the discussion in either of two ways, expositoryly or persuasively. The determination of the method he will employ should be based somewhat upon the nature of the subject, but in a greater

degree upon the particular style he intends to adopt in its development. In other words, although some subjects, such as those that are novel, lend themselves best to expository treatment, most topics may be presented effectively either through exposition or persuasion.

Expository development. Exposition pertains to the clarification of the characteristics of the principal elements of the subject. Thus, the speaker should employ the expository method if he intends to present or explain certain facts or describe certain objects or situations. This type of speech development commonly includes narration, description, and explanation (exposition). Narration pertains to the description of certain events, underlying which there is a definite continuity of thought or action. Description, which pertains to the presentation of situations of a more static nature, is the depiction of the characteristics of certain objects or situations. For instance, the speaker would employ description when setting forth the habits of certain wild tribes in South Africa or when depicting the architecture of a futuristic house. Explanation (exposition) pertains to the clarification of the nature and function of certain objects or situations, as when the speaker would make clear the proper use of a new invention or show the workings of a particular form of government.

The speaker may safely use exposition if he confines his treatment of the subject to statements of physical facts, universal laws, and actual factual data. It is not the sole criterion of exposition that the materials presented be immediately acceptable to a particular group of listeners; such an audience may be prejudiced in favor of the speaker's ideas, whereas another gathering might not share such opinions.

The best subject matter for expository speaking comprises facts founded upon universal experience—admitted data beyond the challenge of individual convictions.

Persuasive development. If the speaker desires to present ideas that may arouse conflicting opinions in the minds of the hearers, he should employ the method of persuasion. That is, if his purpose oversteps the limits of expository discourse, his mode of development should follow the argumentative form. Whereas the purpose of exposition is to clarify the subject, the purpose of persuasion is to prove that a particular viewpoint is worthy of acceptance. The form of development of persuasive discourse should thus comprise assertions that stand in direct support of the speaker's contentions about the subject. For example, any subject dealing with matters of opinion or raising questions in the minds of the listeners concerning the merits or verity of the speaker's discourse should be treated in an argumentative manner.

There are several methods of speech organization and modes of delivery the speaker may employ in persuasion. Some of these methods are more adaptable to certain subjects and occasions; at times a blend of their basic elements is most desirable.

Intellectual persuasion. In the discussion of the persuasive discourse the nature of the subject may render its development most effective by means of a calm, rational delivery. For example, if a scientist were attempting to prove a certain hypothesis to a group of fellow scientists, he would be more persuasive if he appealed to their reason than to their emotions. In such a case, he should set forth in logical sequence the reasons for his viewpoint. The speaker's

thoughts should be carefully clarified as they are presented and all novel or controversial issues of the subject should be substantiated.

The following excerpt is an example of intellectual persuasion, delivered by W. J. Cameron, February 27, 1938:

To believe that one person has less because another person has more, that one man's success means another man's failure, is a sign of economic illiteracy. Persons otherwise literate are often untaught and unlearned in this. A Sunday School publication, designed to rouse a moral conscience in social and economic affairs, recently declared that one family's having more rooms in its house, indicated that some other family necessarily had fewer rooms. . . .

In the matter of houses, no one had a good house until someone had a good house—in fact, no one had anything until someone first had something. Where no one advanced beyond the shack, everyone lived in shacks. Until someone added a room, no one added a room. Within our lifetime, the newest luxury of the most well-to-do family's home has become the common equipment of the plainest home in the land. Your house is better because someone else's house was better first, and the better your house is, the better it enables my house to be. Modern houses breed modern houses. It is the same with everything else. If a man makes a dollar, he makes it necessary for another man to make a dollar. The man who learns anything opens the door for others to learn it. The seer who sees, enables others to see. It could not be otherwise; it never is otherwise. . . .

Emotional persuasion. In contrast to the speech delivered in a calm and unimpassioned manner, there is the type in which the speaker appeals to the emotions of the auditors as an aid to the accomplishment of his purpose. Appeals to the affections and sentiments of the hearers and references to events that challenge their strong emotions may be em-

ployed by the speaker in the attempt to convince the hearers regarding his ideas. The use of this challenge to the emotions may be limited to the most important parts of the address or may be employed continuously throughout the speech. Such emotional effects may ordinarily be attained by the obvious sincerity of the speaker concerning his message; by the use of such rhetorical devices as restatement, analogy, and climax; and by vocal appeals caused by an increase in volume, a rise in pitch, and an increase in the speaking rate. And, as the average listener is influenced more by his feelings than by his reason, the emotional appeal is an effective persuasive vehicle.

It has been well said that men think logically but act emotionally, that they carefully prearrange their plans for action, only to disregard them and act on the spur of the moment. In this connection we may recall the statement of Wendell Phillips: ". . . You read history, not with your eyes, but with your prejudices." Again, we are prone to be biased in favor of the political or religious views of our parents, the type of hat that becomes a good friend, or a particular type of automobile.

Also, our beliefs are rarely the result of our reasoning. If logic pertains to them at all, it is not ordinarily to assure their validity, but to justify them after they are already established. We tend to formulate our convictions emotionally and then rationalize them, build a defense for their verity; or we employ a "flight from reality" attitude, a self-protective device for escaping the necessity of looking at facts as they are, a means of avoiding unpleasant or conflicting ideas.

For the reasons stated, every speaker should recognize

that his hearers are apt to follow the dictates of their desires in preference to the guiding words of reason, to act impulsively and emotionally rather than rationally. Thus, every speaker should recognize the strength of an emotional appeal as one of the strongest conditioning elements in human behavior.

The following excerpt from a speech by John M. Thurston, "Affairs in Cuba," illustrates the form of emotional persuasion:

There are those who say that the affairs of Cuba are not the affairs of the United States; who insist that we can stand idly by and see that island devastated and depopulated, its business interests destroyed, its commercial intercourse with us cut off, its people starved, degraded, and enslaved. It may be the naked legal right of the United States to stand thus idly by. I have the legal right to pass along the street and see a helpless dog stamped into the earth under the heels of a ruffian. I can pass by and say, that is not my dog. I can sit in my comfortable parlor, and through my plate-glass window see a fiend outraging a helpless woman near by, and I can legally say, this is no affair of mine—it is not happening on my premises. But if I do, I am a coward and a cur, unfit to live, and, God knows, unfit to die.

Another example of persuasive appeal is shown in the following portion of Senator Vest's "Eulogy on the Dog":

. . . The one absolutely unselfish friend a man may have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is the dog.

Gentlemen of the Jury: A man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, when the wintry winds blow and the snow drives fiercely, if only he may be near his master's side. He will kiss the hand that has no food to offer, he will lick the wounds

and sores that come in encounter with the roughness of the world. He guards the sleep of his pauper master as if he were a prince.

When all other friends desert, he remains. When riches take wings and reputation falls to pieces he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast into the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him, to guard him against danger, to fight against his enemies, and when the last scene of all comes and death takes his master in its embrace and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by his graveside will the noble dog be found, his head between his paws and his eyes sad, but open in alert watchfulness, faithful and true even to death.

ETHICS OF EMOTIONAL PERSUASION. An appeal by the speaker to the emotions of the auditors does not necessarily constitute the use of unfair tactics. The ability of the speaker to arouse the feelings of the listeners, to induce in them certain moods or attitudes favorable to his purpose, is but a natural method of argument. Just as all sincere speaking is emotional speaking, so all real audience reactions are not alone the result of thought but also of feeling. Only when the speaker employs an emotional appeal at the expense of reason, attempts to drive the hearers to accept his viewpoint by dimming their clear perception, is he making unethical use of the appeal to their emotions.

Nor should the term "emotional speaking" be interpreted as connoting a method of communication that is replete with strong appeals to the emotions, one characterized by the frequent use of climax or sustained high emotional tone. It refers rather to a mode of expression in which there is a balance between the nature and import of the ideas ex-

pressed and the amount of related emotional stimulation employed to express them. It should be realized that, apart from all emotion, no purposeful expression or audience action would be possible, as the emotions are the motivating elements of both expression and action. For this reason, emotional speaking, properly used, is not only an effective but also an ethical vehicle of persuasion.

Many persuasive speeches developed largely by exposition. We have previously said that the ultimate purpose of all speeches should be to influence the hearers' thinking and to motivate their behavior. Further, it was shown that exposition accomplishes this end by inference, persuasion by direct appeals. Nevertheless, in all cases, the larger part of persuasive discussion must depend upon the function of the expository method. For example, the advocacy of a particular cause developed by intellectual persuasion would need constant clarification of the facts set forth and explanation of each step in the argument. Or in a more informative type of argument, as in the case of the speaker who is advising his listeners to learn to ride surfboards during the summer, considerable detail as to the technics of surfboard riding would be essential to the convincingness of his viewpoint.

The Conclusion

The conclusion, like the introduction and discussion, may be developed in several ways. It may incorporate a plea for the acceptance of the speaker's viewpoint regarding the subject or an appeal to the hearers to take action upon the issues presented; again, it may merely present a restatement of the salient facts set forth or it may attain the highest logical

climax or arouse the greatest emotional stimulation. There is no special form of conclusion that can be prescribed as most effective, owing to the divergent nature of speech occasions. All conclusions, however, should serve to clarify and lend a feeling of finality to the issues set forth, or attempt to gain the auditors' acceptance of the speaker's views. A few forms of the conclusion are considered in the following pages.

Appeal to the reason. An effective method of terminating speeches of persuasion is by an appeal to the reason of the hearers. Quite often such an appeal is made by means of rhetorical questions that, in light of the preceding argument, can be answered only in favor of the speaker's position. This form of conclusion is illustrated in the following excerpt from a speech delivered by James Madison before the Convention of Virginia, June 6, 1788. The subject of the speech concerned the expediency of adopting the federal constitution.

A government that relies on thirteen independent sovereignties for the means of its existence, is a solecism in theory, and a mere nullity in practice. Is it consistent with reason, that such a government can promote the happiness of any people? It is subversive of every principle of sound policy, to trust the safety of a community with a government totally destitute of the means of protecting itself or its members. Can Congress, after the repeated unequivocal proofs it has experienced of the utter inutility and inefficacy of requisitions, reasonably expect that they would be hereafter effectual or productive? Will not the same local interests, and other causes, militate against a compliance? Whoever hopes the contrary must be forever disappointed. The effect, sir, cannot be changed without a removal of the cause. Let each country in this commonwealth be supposed free and inde-

pendent: let your revenues depend on requisitions of proportionate quotas from them: let application be made to them repeatedly, and then ask yourself, is it to be presumed that they would comply, or that an adequate collection could be made from partial compliances? It is now difficult to collect the taxes from them: how much would that difficulty be enhanced, were you to depend solely on their generosity? I appeal to the reason of every gentleman suaded that the present confederation is as feeble as the government of Virginia would be in that case; to the same reason I appeal, whether it be compatible with prudence to continue a government of such manifest and palpable weakness and inefficiency.

Climactic closing. At times the speaker may use the conclusion to express the highest point of his reasoning and the highest emotional level of his address. To conclude speeches in this manner, the materials must first be arranged to present the strongest logical and emotional appeals at the end of the speech. The following selection, a speech by Gouverneur Morris, delivered before the United States Senate on January 14, 1802, illustrates the climactic form of conclusion:

Indeed, indeed, it will be but of little, very little avail, whether one opinion or the other be right or wrong; it will heal no wounds, it will pay no debts, it will rebuild no ravaged towns. Do not rely on that popular will which has brought us frail beings into political existence. That opinion is but a changeable thing. It will soon change. This very measure will change it. You will be deceived. Do not, I beseech you, in reliance on a foundation so frail, commit the dignity, the harmony, the existence of our nation to the wild wind. Trust not your treasure to the waves. Throw not your compass and your charts into the ocean. Indeed, indeed, you will be deceived. Cast not away this only anchor of our safety. I have seen its progress. I know

the difficulties through which it was obtained: I stand in the presence of Almighty God and the world; and I declare to you that if you lose this charter, never! no, never will you get another! We are now perhaps arrived at the parting point. Here, even here, we stand on the brink of fate. Pause—pause—for heaven's sake, pause!!

Another example of the climactic conclusion is shown in the following excerpt from a speech by Dr. George B. Cutten, delivered in New York, December 9, 1937:

. . . Mr. Chairman, I don't want to regiment any person. I don't want anyone to regiment me. I want to be a free man in a free country. I want the time to come when we shall have really free thoughts, free speech, free press, free worship, free labor, and free business.

I want the time to come when we shall not only be called the land of the free, but when we shall be the land of the free. Isn't that what our forefathers fought for? Isn't that what our forefathers died for? And the heritage that they have left for us must not be sold for any mess of pottage.

Mr. Chairman, I demand that we shall be free!

The summary closing. Still another form of the conclusion is presented when the speaker concludes his remarks by recalling to the auditors the principal issues upon which he has based his argument. The speaker should ordinarily avoid this type of conclusion unless he is capable of using it with some degree of finesse; otherwise it resolves into a mere "parroting" of the issues in a trite manner. The following passage from a speech by Mark M. Jones on the subject, "Trends in Education," illustrates a subtle method of restating the principal issues, that of expressing them in the form of questions.

By way of summary may I now conclude with a series of questions?

1. Is not the trend of the times toward a weakening of confidence in education as an institution?

2. Is not one effect of this an increasing feeling on the part of business men that education has "let them down"?

3. Is it not reasonable to say that one cause of these tendencies has been the preoccupation of educators with educational problems at the expense of education's problems?

4. Is it not reasonable to cite as another cause the apparent absence of the means for measurement in education which would keep it sufficiently sensitive to economic justification?

5. Is education as insensitive as it appears to the subtle use apparently being made of it in furtherance of political innovations at the expense of advancing science?

6. Is the educator stultifying himself when he throws his weight on the side of coercion instead of education as the means of advancing the well-being of mankind?

7. Is not, after all, the main problem of education as an institution to insist that first things be considered first and, hence, that as a principle a democracy never should be permitted to substitute legislation for education?

Practicing the Delivery

Sometimes the speaker will find it helpful, after the materials are well in mind, to prepare their final delivery by giving the message before a friend; or if this plan is not feasible, to deliver it aloud by himself. If an auditor can be secured, he should be placed some distance away, in order that he may receive a typical listener's impression. He may then advise the speaker as to whether the words were spoken distinctly, if the volume was sufficient, if the purpose of the message was clear, and if the address was given in the desired length of time.

In delivering the speech before an audience, the speaker should be careful to allot the various divisions of his address approximately the same amount of time he had arranged to give them in preparing the speech. Otherwise he may find that he has not sufficient time to treat all the phases of the subject he had intended. Particularly is the extemporaneous speaker liable to this fault. On the platform he may find that some phase of the context suddenly takes on new significance for him, or the stimulation of the occasion may lead him to elaborate upon certain points beyond their pre-arranged allotment. In such cases, the speaker can only compensate for the overdevelopment of these ideas by curtailing the explanation of other thoughts, or—if he is determined to present every division of his plan of development—by exceeding the time limit.

Although the speaker who delivers the manuscript or memorized speech is not liable to many faults of the extempore speaker, he should be careful to employ the same speaking rate during the delivery of the message that he employed in practicing the delivery of the address; otherwise he will find that his speech will be either shorter or longer than he had contemplated.

QUESTIONS

1. What is the function of the introduction in the delivery of the speech?
2. Describe several special forms of introduction.
3. What part should the discussion play in the conveyance of an expository message? Of a persuasive message?
4. Distinguish between intellectual and emotional persuasion. On what types of occasion would each form be more effective?

5. When is the emotional appeal ethical?
6. Describe several forms of the conclusion.

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PART II

THE PHYSICAL AGENTS OF EXPRESSION

CHAPTER VIII

Problems in Physical Expression

Suit the action to the word, the word to the action;
with this special observance, That you o'erstep not
the modesty of nature.

—WILLIAM SHAKESPEARE

Causes of Ineffectiveness

The spoken word in platform speaking is more effective when supplemented by a judicious use of physical emphasis. Aided by an alert and poised body, language is more vivid and purposeful, imbued with new significance and increased persuasiveness. Physical expression, man's earliest medium of communication, is an able ally of the voice in the conveyance of the most earnest thoughts, the deepest feelings.

The average student of speech, however, does not make the most effective use of the physical agents of expression. Owing to the impress of myriad social restraints, he has ordinarily submerged his individual tendencies toward bodily manifestations in favor of becoming an unobtrusive member of the group, with the result that the dominant role of a public speaker appears to him both unnatural and presumptuous. Also, confronted by this new situation, he possesses but vague ideas as to the proper manner in which to cope with its challenges, for he fails to apprehend the bodily movements that aid, and those that obstruct, the transmis-

sion of ideas. Thus, the beginner should give careful attention to the following suggestions, which have been designed to replace his negative reactions by constructive manifestations. They concern (1) overcoming nervous responses, (2) developing effective habits, and (3) learning to react to mental stimulation.

Steps in Instruction

Overcoming nervous responses. The first problem is to eliminate the inadaptably physical reactions caused by nervousness. In most cases, such movements are the result of exaggerated self-awareness, manifesting themselves through the body either by rigidity, overrelaxation, or nervous sporadic movements.

In cases of rigidity, the speaker may stand stiffly without evidences of expression other than those required for vocalization, often with the hands clenched at the sides or clasped tightly behind the back. If the fault is overrelaxation, he often allows the hips, shoulders, and other parts of the body to slouch. When there are nervous sporadic movements, he may fumble with his clothes, repeatedly place the hands in the pockets and withdraw them, shuffle the feet, continually walk back and forth before the audience, or manipulate distracting objects.

Developing effective habits. After the grossest negative faults have been eliminated, effort should be expended to cultivate adaptive responses. In many instances, the student may attempt to excuse his immobility on the platform by stating that he is not demonstrative, that physical expression is not a natural outlet for him. He should then realize that public address is an acquired mode of thought

conveyance, a cultivated art, and that its forms must be learned and habituated. As the student of painting must learn to control the brush before he may effectively trans- pose his mental images into lasting art; and one who would master the violin must acquire the technique of his instru- ment in order to express the spirit of his music; so must the beginner develop skill in the use of the physical agents of delivery before he can express himself effectively through the body.

In his efforts to learn effective physical responses, the stu- dent should first seek the advice of his instructor concern- ing the proper forms of expression. He should then de- vote continuous effort toward habituating the recommended technics. It should be noted, that although the finished speaker employs the coördinated use of the entire body, the speech student must train many parts separately before such coördination may be attained. As the athlete must perfect the action of certain portions of the body individually, so must the speaker give separate attention to the various ele- ments involved in physical delivery. Subsequently, he will be able to synchronize the functions of these agents and ac- quire effective bodily expression.

Reacting to mental stimulation. The student should next attempt to coördinate his bodily action and vocal ex- pression. To accomplish this result, he should focus his attention upon his mental contents. He should realize that his mind receives many ideas in the form of images or pic- tures, whose impressions are as definite as though he were sensing them at the moment. For example, when he thinks of concrete things, such as mountains, boats, and automo- biles, he calls up images of them. It follows, that with con-

centration upon these concepts, his speaking manner will become more natural and the description of his images will possess added clearness. Such concentration will also help to arouse the related emotions essential to vital speaking and preclude further need for premeditating upon physical delivery.

Posture, Changes of Platform Position, Gesture

The speaker's carriage on the platform should be both poised and alert. In such cases his bearing will not only show dignity, self-assurance, and purpose, but will indicate that he is cognizant of his responsibility. How may the student speaker acquire such demeanor?

Posture. First of all, he should stand comfortably erect, with the head up, the chest easily raised, and the shoulders back. He should then distribute his weight on the legs in such a way as to attain physical balance. In this manner, he will not only achieve the desired posture, but will also obviate tendencies to assume such awkward positions as bending forward, slouching in the hips, and swaying from side to side.

The proper use of the feet is also essential to bodily balance. Ordinarily, their most effective position is with one foot a few inches to the side, and an equal distance in front, of the other. A stance of this nature will not only lend his carriage strength but preclude the assumption of characterless physical attitudes, such as standing in military fashion, straddling, and advancing one foot too far.

The weight. In most cases, the major portion of the weight of the body should be evenly distributed between the feet. The speaker's attitude during the speech, how-

ever, should dictate variations from this bodily position at particular times. For example, when his manner becomes animated or aggressive, causing him to project his body toward his hearers, the weight should be distributed so that the larger part falls on the forward foot; when he is speaking quietly, as in transitions of thought or interrogation, it may be carried on the rear foot. Accompanying strong gesture, one leg and foot may be moved a sufficient distance in the direction of the bodily projection to balance the added weight.

Changes of platform position. Changes of position on the platform, when coördinated with vocal expression, serve to punctuate the ideas and feelings of the speaker. They also impart the impression of poise and naturalness, and obviate tendencies toward monotonous posture. Platform movement, however, should always be employed with such judiciousness that it does not intrude upon the clear conveyance of thought.

Gesture. A gesture is any movement by a physical agent suggesting thought or feeling. Its value to the speaker is threefold: it helps to free the body of nervous restraints, aids in the communication of ideas, and precludes monotonous posture.

Significance of gesture. Gestures are ordinarily indicative of (1) the speaker's attitude, (2) objects or spatial relationships referred to in his message, or (3) emphasis upon important words or phrases. Although at times gestures may approach the literalness of description, their most effective function is to supplement through their suggestivity the concrete ideas conveyed by the speaker.

I. GESTURES INDICATIVE OF ATTITUDES. Physical move-

ments of this nature, employed judiciously, aid the speaker in portraying his moods and creating desired atmospheric effects. Although they bear no direct relationship to the ideas referred to in the text of the message, they are of value in showing transitions of thought and manifesting attitudes of interrogation, skepticism, and good will.

The following excerpt from a speech by John J. Ingalls illustrates the use of an attitude of interrogation that might well be accompanied by the use of gestures reflecting the interrogatory viewpoint of the speaker:

What would be the effect? Would not this country be worth exactly as much as it is today? Would there not be just as many acres of land, as many houses, as many farms, as many days of labor, as much improved and unimproved merchandise, and as much property as there is today?

The vocal portrayal of an attitude of skepticism might well be supplemented by bodily punctuation in the following sentence: "I question the ability of the man suggested to cope with the situation."

And one might reasonably expect a speaker to employ a gesture with the recognition of his introduction as he states: "May I take a moment to acknowledge my appreciation of the friendly words just voiced by the chairman."

2. GESTURES SUGGESTIVE OF OBJECTS AND SPATIAL RELATIONSHIPS. When the speaker refers to elements that compose the setting of the situation he is describing, he may employ gestures of this type effectively. For example, were he describing the rugged grandeur of a high mountain, his bodily movement might well reinforce his words by subtly suggesting the location of the trails, streams, and verdure. Movements of this nature should not ordinarily be literal but

rather suggestive of certain elements or of the relative positions of things in the speech setting.

3. **GESTURES OF EMPHASIS.** Gestures may also be employed to punctuate vocal emphasis upon particular words or word groups. For example, when the expositor places vocal stress upon important ideas, he may find an able ally in the ancillary emphasis supplied by a well-timed movement of the arms and hands. Thus, the vocal stress that might be placed upon many of the italicized words in the following excerpt from a speech by Daniel W. Vorhees could be effectively supplemented by gestures of emphasis:

Gentlemen, *you* have this case. I surrender into *your* hands the issues of *life* and *death*. As *long* as you live, a more *important* case than this you will *never* be called to try. *Consider* it, therefore, *well* in *all* its bearings. I have tried to show you those facts which go to *palliate* the conduct of the prisoner. Shall I go home and say that in *justice* you remembered not *mercy* to him? Leave the door of clemency *open*; do not *shut it* by a wholesale *conviction*. Remember that *life* is an awful and a sacred thing; remember that *death* is *terrible*—terrible at *any time*, and in *any form*.

Focus of gesture. Movements of the arms should ordinarily be directed toward the group, their sphere of projection delimited by the boundaries of the audience. Also, they should usually move outward from the body in a vertical plane. Their vertical limits of action should usually be the shoulders and waist, for continuous employment at higher levels impairs their effectiveness for use in climaxes, while their employment at lower levels renders them indirect and difficult to see.

Parts of gesture. Although every gesture should involve

the entire body, the most active agents should be the hands and arms. There are commonly three parts in every gesture, (1) the approach, (2) the impulse, and (3) the refrain.

1. THE APPROACH. The introductory phase of the gesture is the changing of the position of the hands and arms from a state of repose to the place wherein the impulse, or next phase, shall lie. Its movement should be initiated before the voicing of the word or idea it is to emphasize and its action should be both deliberate and unobstrusive.

2. THE IMPULSE. The impulse is the most important part of the gesture. It should possess definite character and be perfectly synchronized with the vocal emphasis. It may be sustained for varying durations of time. For example, if its function is to augment the vocal stress on a single word, the impulse should be brief, as evidenced by a single stroke of the arm and hand. If its objective is to reinforce the importance of a phrase or sentence, or to indicate attitudes, the impulse may be sustained throughout the voicing of these thoughts or indications of mood. Although at all times the arm-and-hand movements should be executed with grace and deliberateness, the sustained gesture should be characterized particularly by flowing, pictorial qualities.

3. THE REFRAIN. The refrain of the gesture denotes the return of the arms and hands to a position of repose. As with the approach, this movement should be both unhurried and unapparent. Care should be taken at its completion to avoid a position of "suspended animation," as with the hands dangling in the air rather than hanging naturally at the sides or clasped securely.

The hands in gesture. Although the hands may be em-

ployed in numerous conformations during gesture, the positions most commonly used are those with (1) the hand open, (2) the index finger pointed, or (3) the fist clenched.

1. **THE OPEN HAND.** The gesture with the hand open is of value in expressing such attitudes as sincerity and interrogation, in showing transitions of thought, and in emphasizing the oral expression of important words or phrases. In its use, the fingers and thumb should be extended sufficiently to expose the palm to the view of the auditors. The fingers should be comfortably straight and close together, with the thumb seeking a natural position a little apart. Its general form is similar to that which would be employed if the speaker were exposing to view, or anticipating the receipt of, a small object. Although many variations of this form, and numerous arm levels, may be utilized, it is commonly employed as indicated above, with the hand supine and the arm in a medium plane. When properly executed, gestures of this type possess not only the aesthetic appeal of grace and naturalness but symbolize open-mindedness and earnestness on the part of the speaker.

2. **THE FINGER INDEX.** When designating objects or persons within visual range, indicating definite locations, or emphasizing facts, the speaker may employ this hand position. In its use, the first finger should be projected definitely beyond the rest of the hand. When indicating particular objects, it should point them out clearly; when punctuating important ideas, it should be directed toward the hearers and evidence itself by thrusts timed to supplement the vocal emphasis.

3. **THE CLENCHED FIST.** The gesture with the fist clenched is useful in emphasizing verbal expressions of high

emotional tone. Although lacking the grace of other hand positions, it attains convincingness by its suggestivity of strong feeling. Its use is limited, however, because displays of great emotion should be used sparingly in public address.

In studying the hand positions in gesture, the student may employ a mirror with beneficial results. By its use, negative and incongruous bodily responses that would otherwise escape his attention may be detected. During such self-analysis, he should criticize himself objectively and impersonally, as through the eyes of an audience member.

The head. The head is capable of considerable suggestivity through its movements and general carriage. For example, it may give supplementary emphasis to stressed words or ideas, subtly designate persons or objects, or help to portray emotional states. Particularly in spirited speaking it may move continuously, although in accompanying quiet discourse it may at times remain motionless. The rapidity of its movement, the angle at which it is held, its nods of affirmation or negation, however, are all significant to the hearers.

Certain positions of the head should ordinarily be avoided. For instance, it should not be tilted backward to such a degree that the speaker "looks down his nose" to see his listeners, nor inclined toward one shoulder. Rather, its carriage should manifest the requisites for effectiveness demanded of other physical agents, alertness and poise.

The face. As the speaker's face may present a variety of meanings, it is an effective instrument for suggesting thoughts and feelings. Since his face is the focus of the hearers' eyes a major portion of the speaking time, he should make the most of its potentialities for persuasive-

ness. At the same time, he should take care to convey through this channel meanings congruous to the intent of his words. In the event that his features are habitually immobile during vocal expression, he should devote time to private study in an effort to develop the desired expressional qualities. Whereas certain social situations place a premium upon the maintenance by the individual of impassive features, the role of the public speaker demands the use of every communicative agent, among the most important of which is the face.

1. **THE EYE.** A very influential member of the speaker's face for attracting and holding audience attention is the eye. From its expression the hearers attempt to divine his attitudes—whether they be sincere, deceitful, kindly, dominating, egotistical, and so forth. The speaker's eye functions most effectively when looking directly into the eyes of the listeners. Also it should seldom be characterized by a subjective, impersonal, or fixed expression. Rather, through its objective and frank contact, it should command the hearers' attention.

QUESTIONS

1. Name the causes of ineffective physical delivery.
2. Describe the steps in instruction in physical expression suggested in this chapter.
3. Define posture. Describe the carriage of the body in proper posture.
4. What purposes are served when a speaker changes his position on the platform?
5. Define gesture. Of what are gestures ordinarily significant?

6. What are the parts of a gesture? Describe them.
7. Describe the basic hand positions in gesture.
8. Explain the importance of the head, face, and eye in physical expression.

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PART III

THE VOICE

CHAPTER IX

Breathing and Tone Emission

Introduction

The voice plays an important role in public address. For this reason, every element in the speaker's vocal delivery should be focused toward its most proficient use. And such a unified delivery may only be attained when all the expressional agents work together coördinately, perform as an integrated unit. Once this mode of action is achieved, no vocal factor will be apparent in itself to intrude upon the clear transmission of thought.

Assuming an objective approach to our discussion, let us examine the vocal characteristics evidenced by an effective speaker. As he stands before his auditors, uttering his words with a full, resonant tone, he is not alone audible to them all, but dominates their attention by the commanding character of his voice. He sounds each word distinctly and correctly, although never exaggerating these qualities of preciseness to such a degree that they attract undue attention. Further, his tonal inflection, following a conversational pattern, is devoid of mannerisms or mechanical modes of utterance. His slow speaking rate is interspersed with frequent pauses, not only to enable him to breathe deeply for tonal support but also to permit his listeners to assimilate each idea. At times his voice travels an octave or more

in pitch, and his rate of speech is now faster, now slower. All the while his tones manifest various and subtle shades of meaning through their contrasts in volume, emphasis, and quality.

The vocal excellence of the above speaker may only be attained by a separate study of the elements that ultimately manifest themselves coördinately in expression. Subsequently, when each factor has been habituated to play its proper part, these constituents may be integrated in their action and effective vocalization achieved.

It is essential that the speech student should be familiar with the factors instrumental in proper tone production, so the following pages will discuss the principal steps involved in this process. The sequence in which the various agents are considered follows the order in which these elements participate in the evolution of the spoken word.

Breathing

Definite control of the breath is essential to correct vocal production, for only by this means may the voice possess the required characteristics of steadiness and flexibility. Further, such mastery may only be attained if the respiratory muscles function coördinately in the support and regulation of the flow of air from the lungs.

Thus we approach the study of the first step in voice production, the breathing process.

The lungs. The lungs are the receptacles of the air employed in breathing. They are membranous, conical sacs whose upper extremities extend through the opening of the thorax and whose bases rest on the surface of the diaphragm. The lungs are connected to the throat by the

bronchial tubes and the trachea, or windpipe. They are surrounded by the sternum, ribs, and backbone. Sufficient space exists between the thorax and lungs to permit the latter to slide easily over the chest walls.

The lungs have no control over their own expansion and contraction. Rather, they function as the result of the action of the intercostal and abdominal muscles and those of the ribs. During inhalation, these agents permit the air to enter the lungs until the pressure in the pleural cavities equals that of the outside air. This action is followed shortly by exhalation, when the air is expelled from the lungs by the respiratory organs. After expiration, the lungs contract and regain their original form.

Lung capacity. The average amount of air inhaled and exhaled during respiration is five hundred cubic centimeters. It is designated as tidal air.

With deep inspiration and expiration, approximately fifteen hundred cubic centimeters may be inhaled and exhaled, in addition to the tidal air. In such cases, the amount inhaled is called complementary air and the amount exhaled is termed supplemental air.

The sum of the tidal, complementary, and supplemental air is called the vital capacity. It approximates thirty-five hundred cubic centimeters.

A certain amount of the air also remains in the lungs during respiration. It averages one thousand cubic centimeters and is termed residual air.

In addition, some air stays in the larynx, trachea, and bronchial tubes. This is called dead-space air and amounts to approximately one hundred and fifty cubic centimeters.

The diaphragm. The diaphragm is the principal mo-

tivating agent of respiratory action. It is a sheath of muscles with a central tendon that forms the floor of the thorax, partitioning the latter from the abdomen. The diaphragm is attached to the sternum in front, the lumbar vertebrae behind, and the lower ribs on the sides. Its upper central portion is appended to the bag containing the heart (pericardium), and the lower part is supported by the abdominal organs. When it contracts, it approximates a horizontal plane; when it relaxes, it arches upward. It also expands and contracts horizontally.

The diaphragm has two primary functions during respiration. The first, which causes inspiration, is to flatten the arched surface, causing the lungs, which adhere to it by suction, to expand and increase their cubic content of air. The second, which motivates expiration, is to arch the surface until it becomes dome-shaped, thereby expelling the air from the lungs.

Abdominal breathing. Effective control of the breath depends upon the proper use of the abdominal muscles. The latter must fulfill the requirements of proper timing during inspiration by maintaining coördinated action of the muscles of the diaphragm and the abdominal walls. Proper control further necessitates economical utilization of the breath in order to produce a maximum amount of vocal sound with a minimum supply of air.

If the abdominal muscles function correctly, their expansion and contraction may be noted on all sides of the abdomen. These movements, however, should not be accompanied by the raising of the shoulders or chest, as such actions are not only useless but inveigh against proper control of the breath by the abdominal muscles. Such move-

ments are useless because the major portion of the lungs, lying under the lower ribs, is acted upon directly by the diaphragm, whereas the upper lungs are filled only with overflow air; and they are detrimental because they force the respiratory musculature into unnatural positions. Consequently, breathing efforts should be concentrated in the abdominal region. Here, if the muscles of the diaphragm and abdominal wall function properly, all the support and control essential to ordinary vocal demands will be attained. This method of respiratory control, called diaphragmatic breathing, is recommended because it assures (1) maximum breath capacity, (2) easy retention of the air supply, (3) flexibility of vocal control, (4) powerful support of the tone, and (5) freedom from throat strain.

Posture. Another prerequisite to effective breath support is correct posture, for only by proper physical carriage can the free action of the respiratory agents be attained. Ordinarily, the body should be held erect, the chest comfortably high, and the shoulders easily back. The musculature of the entire body should be characterized by a condition between tension and relaxation, a state of alertness. The attainment of such posture and muscular tonicity will help to eliminate both the rigidity and the overrelaxation that renders the respiratory muscles ineffectual in their action. Although the muscles may upon occasion approach a state of tenseness or relaxation, they should never attain the extremes of rigidity or slouchiness.

Tone Emission

Thus far we have noted the first step in voice production, the action of the respiratory agents upon the breath. We

shall now turn our attention to a consideration of the subsequent phase of vocalization, the formation of tone.

The larynx. The most important factor in the creation of tone is the larynx. This organ, lying just below the throat, is an enlarged section of the upper end of the trachea. It is attached to the tongue (hyoid) bone and supported by the throat muscles. Within the larynx lie two narrow, elastic bands, the vocal cords. These membranous ridges, lying horizontally to the voice box, are the source of vocal sounds. Their anterior ends, attached to the thyroid cartilage, are practically immovable. Their posterior extremes, however, are capable of considerable movement, being fastened to certain movable cartilages. Among the most important of these muscles are the arytenoid cartilages, two triangular bodies that rotate both inward and outward, thereby increasing or decreasing the tension of the cords, somewhat as the turning of the pegs of a violin causes the strings to become more or less taut.

The vocal cords of men are ordinarily between one-half inch and one inch in length; those of women, somewhat shorter. Also, the vocal bands of the former are thicker than those of the latter. These inherent differences account largely for the lower and heavier quality of men's voices.

Glottis. The aperture between the vocal cords is called the glottis. During inspiration, when the throat muscles are relaxed, this opening is V-shaped, with the apex in an anterior position. During expiration, when the muscles are tensed to emit tone, the vocal bands, actuated by the arytenoid cartilages, draw closer together. It is when the cords are in the latter position that the flow of the breath through

the glottis causes the cords to vibrate and produce sound.

Modes of Utterance

There are many ways of expelling the breath. For example, we may speak quietly with a smooth-flowing tone made possible by a steady deflation of the lungs; or we may talk in a more emphatic manner with the diaphragm causing stronger impulses of the breath; and again, when greatly aroused, our utterance may be impelled by very strong diaphragmatic actuations. These modes of utterance may be classified broadly as effusive, expulsive, and explosive.

Effusive. The effusive tone usually characterizes a speaker's manner when he is in a tranquil mood or wishes to suppress his feelings. Its steady flow and full quality ordinarily accompany expression on a low emotional level. For example, the recall of events mellowed by time, the reading of a psalm, or the eulogizing of a loved one, take the effusive form. This mode would be employed in the following passages:

REQUIEM

Under the wide and starry sky,
Dig the grave and let me lie,
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me,
Here he lies where he longed to be,
Home is the sailor, home from sea,
And the hunter home from the hill.

—ROBERT LOUIS STEVENSON

CROSSING THE BAR

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark;
And may there be no sadness of farewell
When I embark;

For though from out our bourne of time and place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

—ALFRED LORD TENNYSON

PASSING BY

There is a ladye sweet and kind,
Was never face so pleas'd my mind,
I did but see her passing by,
And yet I love her till I die.

Her gestures, motions and her smile,
Her wit, her voice, my heart beguile,
Beguile my heart, I know not why,
And yet I love her till I die.

Cupid is winged and doth range
Her country, so my love doth change,
But change the earth or change the sky,
Yet will I love her till I die.

—EDWARD PURCELL

IN THE MOONLIGHT

Merchant of Venice, Act V

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness, and the night,
Become the touches of sweet harmony.
Sit, Jessica: look, how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb, which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims:
Such harmony is in immortal souls;
But, whilst this muddy resture of decay
Doth grossly close it in, we cannot hear it.

—WILLIAM SHAKESPEARE

JACQUES' SOLILOQUY

As You Like It, Act II

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad

Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths and bearded like the pard,
 Jealous in honor, sudden and quick in quarrel,
 Seeking the bubble reputation
 Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lin'd,
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances;
 And so he plays his part. This sixth age shifts
 Into the lean and slipper'd pantaloon,
 With spectacles on nose and pouch on side;
 His youthful hose, well sav'd, a world too wide
 For his shrunk shank; and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange, eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

—WILLIAM SHAKESPEARE

ON HIS BLINDNESS

When I consider how my light is spent
 Ere half my days in this dark world and wide,
 And that one talent which is death to hide,
 Lodged with me useless, though my soul, more bent
 To serve therewith my Maker, and present
 My true account, lest He, returning, chide,
 "Doth God exact day labor, light denied?"
 I fondly ask. But Patience, to prevent
 That Murmur, soon replies, "God doth not need
 Either man's work or his own gifts. Who best
 Bear his mild yoke, they serve Him best. His state
 Is kingly: thousands at His bidding speed,
 And post o'er land and ocean without rest;
 They also serve who only stand and wait."

—JOHN MILTON

Expulsive. The expulsive form is suitable when the speaker is expressing himself with great sincerity and conviction. For this reason, it is a useful vehicle for the public speaker. Its full-bodied, resonant quality is characterized by strong diaphragmatic impulses. The tone is ordinarily voluminous enough not only to assure audibility but also to dominate the hearers' attention.

As the expulsive form is the most common, as well as the most effective mode of utterance, it is essential that the public speaker should be proficient in its use. Such adeptness can be attained by the faithful reading of selections whose meanings call for forceful expression. These passages should be delivered as though to a large audience, with special care taken that the words are delivered with strong diaphragmatic impulses.

The following examples require the expulsive form of utterance. Read them in the manner suggested above. Then, maintaining the same type of utterance, express your own thoughts on some familiar subject.

REPEAL OF THE UNION

I accept with the greatest alacrity the high honor you have done me in calling me to the chair of this majestic meeting. I feel more honored than I ever did in my life, with one single exception, and that related to, if possible, an equally majestic meeting at Tara. But I must say, that if a comparison were instituted between them, it would take a more discriminating eye than mine to discover any difference between them. There are the same incalculable numbers; there is the same firmness; there is the same determination; there is the same exhibition of love for old Ireland; there is the same resolution not to violate the peace; not to be guilty of the slightest outrage; not to give the

enemy power by committing a crime, but peacefully and manfully to stand together in the open day, to protest before man and in the presence of God against the iniquity of continuing the Union.

At Tara I protested against the Union—I repeat the protest at Mullaghmast. I declare solemnly my thorough conviction as a constitutional lawyer, that the Union is totally void in point of principle and of constitutional force. I tell you that no portion of the Empire has the power to traffic on the rights and liberties of the Irish people. The Irish people nominated them to make laws, and not legislatures. They were appointed to act under the Constitution, and not annihilate it. Their delegation from the people was confined within the limits of the Constitution, and the moment the Irish Parliament went beyond those limits and destroyed the Constitution, that moment it annihilated its own power, but could not annihilate the immortal spirit of liberty which belongs, as a rightful inheritance, to the people of Ireland. Take it, then, from me that the Union is void.

—DANIEL O'CONNELL

POLICY OF THE BOURBONS

Sir, I am not justifying the French; I am not trying to absolve them from blame, either in their internal or external policy. I think, on the contrary, that their successive rulers have been as bad and as execrable, in various instances, as any of the most despotic and unprincipled governments that the world ever saw. I think it impossible, sir, that it should have been otherwise. It was not to be expected that the French, when once engaged in foreign wars, should not endeavor to spread destruction around them, and to form plans of aggrandizement and plunder on every side. Men bred in the school of the House of Bourbon could not to be expected to act otherwise. They could not live so long under their ancient masters without imbibing the restless ambition, the perfidy, and the insatiable spirit of the race. They imitated the practice of their great prototype, and, through their whole career of mischiefs and of crimes, have done no more

than servilely trace the steps of their own Louis XIV. If they have overrun countries and ravaged them, they have done it upon Bourbon principles; if they have ruined and dethroned sovereigns, it is entirely after the Bourbon manner; if they have even fraternized with the people of foreign countries, and pretended to make their cause their own, they have only faithfully followed the Bourbon example. They constantly had Louis, the Grand Monarch, in their eye.

—CHARLES JAMES FOX

EULOGY OF ABRAHAM LINCOLN

We have assembled to honor the memory of the first citizen of the republic. We have come together to say and to hear something which shall express our love for him, our respect for his character, our high estimation of his services and our grief at his untimely removal from the exalted office to which the voice of a nation had called him. Yet the deepest of our thoughts and emotions are always dumb. The ocean's floor has no voice, but on it and under it lie the ocean's treasures. The waves that roll and roar above tell no story but their own. Only the surface of the soul, like the surface of the sea, is vocal. Deep down within every one of our hearts there are thoughts we cannot speak, emotions that find no language, groanings that cannot be uttered. The surprise, the shock, the pity, the sense of outrage and of loss, the indignation, the grief which bring us here—which have transformed a nation jubilant with hope and triumph into a nation of mourners—will find no full expression here. It is all a vain show—these tolling bells, these insignia of sorrow, these dirges, this suspension of business, these gatherings of the people, these faltering words. The drowning man throws up his arms and utters a cry to show that he lives, and is conscious of the element which overwhelms him; and this is all that we can do. . . .

Our president is dead. He has served us faithfully and well. He has kept the faith; he has finished his course. Henceforth there is laid up for him a crown of glory, which the Lord, the

righteous Judge, shall give him in that day. And he who gave him to us, and who so abundantly blessed his labors, and helped him to accomplish so much for his country and his race, will not permit the country which he saved to perish. I believe in the overruling providence of God, and that, in permitting the life of our chief magistrate to be extinguished, he only closed one volume of the history of his dealings with this nation, to open another whose pages shall be illustrated with fresh developments of his love and sweeter signs of his mercy. What Mr. Lincoln achieved he achieved for us; but he left as choice a legacy in his Christian example, in his incorruptible integrity, and in his unaffected simplicity, if we will appropriate it, as in his public deeds. So we take this excellent life and its results, and, thanking God for them, cease all complaining and press forward under new leaders to new achievements, and the completion of the great work which he who has gone left as a sacred trust upon our hands.

—JOSIAH G. HOLLAND

THE THREE FISHERS

Three fishers went sailing out into the West—

Out into the West as the sun went down:

Each thought of the woman who loved him best,

And the children stood watching them out of the town:

For men must work, and women must weep;

And there's little to earn, and many to keep,

Though the harbor bar be moaning.

Three wives sat up in the light-house tower

And trimmed the lamps as the sun went down;

And they looked at the squall, and they looked at the shower;

And the rack it came rolling up ragged and brown.

But men must work, and women must weep,

Though storms be sudden and waters deep,

And the harbor bar be moaning.

Three corpses lay out on the shining sands
In the morning gleam as the tide went down,
And the women are watching and wringing their hands
For those who will never come back to the town:
For men must work, and women must weep—
And the sooner it's over, the sooner to sleep—
And good-bye to the bar and its moaning.

—CHARLES KINGSLEY

Explosive. The sounds voiced in the explosive and expulsive modes are produced in a similar manner; the difference is one of force, the diaphragmatic action of the explosive form being quicker and stronger than the expulsive. Explosive utterance is usually accompanied by voluminous tones and characterized by expression of high emotional tone. For this reason it is of value in climaxes. When properly employed, it is highly impressive; when poorly used, it savors of artificiality.

Practice the use of the explosive form in the climaxes of the following passages.

THE CALL TO ARMS

Mr. President:— No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the house. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen, if, entertaining as I do opinions of a character very opposite to theirs, I shall speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the house is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the

debate. It is only in this way that we can hope to arrive at truth, and fulfil the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offense, I should consider myself as guilty of treason toward my country, and of an act of disloyalty toward the Majesty of Heaven, which I revere above all earthly kings. . . .

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power.

Three millions of people armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable and let it come! I repeat, sir, let it come!

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so

sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

—PATRICK HENRY

EXERCISES

1. While standing, place the hands at the sides of the waist. Inhale deeply. There should be a noticeable expansion during inhalation and contraction during exhalation.

2. Place the hands over the front of the abdomen. Inhale deeply. The hands should be pushed forward several inches by the expansion of the abdominal muscles. Without raising the chest or shoulders, try to increase this distance.

3. Place the hands over the abdomen, and pant. Note the action of the diaphragm.

4. Laugh noiselessly with the mouth closed. With the hand on the front of the waist, note the diaphragmatic action.

5. Intone the sound *uh* on a single note as long as possible. Practice with the thought of increasing your ability to prolong the intonation.

QUESTIONS

1. Explain the function of the lungs in respiration.

2. Define, and indicate the average cubic contents of, tidal air, complemental air, and supplemental air.

3. What is vital capacity?

4. Define residual air. What is the average amount of residual air?

5. What is dead-space air? What is its average cubic contents?

6. Describe the nature of the diaphragm. What is its primary function during respiration?

7. What is meant by abdominal breathing?
8. What is the relationship of posture and breathing?
9. What is the larynx? Where is it located? What is its function? Describe its action.
10. Describe the action of the glottis during tone production.
11. What is the effusive mode of utterance? When should it be employed?
12. Describe the expulsive tone. When should it be used?
13. What are the characteristics of the explosive tone? When is this mode of utterance most effective?

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CHAPTER X

Placing the Tone

If the student has assimilated the preceding discussion of breathing and tone emission and practiced the exercises, he should have noted an appreciable improvement in the power and control of his tone. If so, he is then ready to consider the way in which this vibrating column of air may be focused in the resonating cavities, where it will receive amplification and enrichment.

Mental Basis of Tone Placement

Before the tone may be effectively placed in the resonance cavities, the mind must conceive the vocal qualities the speaker desires to manifest. Then, when proper training has habituated the vocal agents to react integrately to these mental stimuli, the breath may be focused purposefully in the resonators and a tone of desired character produced. It will also be found that the tones thus formed may evidence a variety of qualities.

For example, in the following lines of Shylock, the mood might well be reflected in the vocal expression by the use of a shrill, throaty quality:

You come to me and you say,
"Shylock, we would have your moneys": you say so;
You, that did void your rheum upon my beard,

And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What shall I say to you? Shall I not say
"Hath a dog money? Is it possible
A cur can lend three thousand ducats?" or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this,—
"Fair sir, you spat on me on Wednesday last;
You spurned me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys"?

In contrast, Hamlet may be assumed, in keeping with his feelings, to have employed a more shallow tone in the following excerpt:

To be or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more: and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to: 'Tis a consumation
Devoutly to be wished.

Tones of full, vibrant quality would be effective in showing Brutus's attitude in the following passage:

BRUTUS: Be patient till the last.
Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear: believe me for mine honor; and have respect to mine honor, that you may believe: censure me in your wisdom; and awake your senses, that you may be the better judge.

Again, the Ghost's speech in Hamlet offers an effective medium for the use of hollow, breathy tones:

I am thy father's spirit:
Doomed for a certain term to walk in the night,
And for the day confin'd to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part
And each particular hair to stand on end,
Like quills upon the fretful porpentine:
But this eternal blazon must not be
To ears of flesh and blood. List, list, O list!
If thou didst ever thy father love.

Initiation of Tone

After the mental concept of the desired tone has been established in the mind, the first physiological step in tone placement may occur. This is the attack of the tone, the action whereby the sound is initiated. This attack, which should be both smooth and definite, can only be properly brought about when there is coördinated action of the respiratory and throat muscles. It should also be recalled that before the tonal initiation occurs it is first essential that the lungs be filled comfortably with air. Care should be taken, however, that the air supply does not overcrowd the lungs, or an undue muscular tension will result; yet they must contain sufficient air, or unstable tonal support will be apparent. Rather, an amount of air should be inhaled to render the diaphragmatic action so firm and well controlled that

it may impart to the tone strength and flexibility. In addition, the throat muscles involved in tone emission should be properly poised to support the subsequent flow of the tone. The latter procedure is essential to correct initiation of sound, for if the air is expelled before the vocal bands are approximated, the throat muscles will be unable to turn all the air into tone and breathy production will result.

We may now discuss in more detail the action of the throat muscles during the initiation of tone.

The open throat. It has been indicated that proper tonal initiation is only possible if the throat muscles are in a state of preparation to sustain the ensuing flow of vibrating air. This position of readiness implies that the musculature must hold the throat passage open so that the tone may pass unobstructedly to the head cavities. If the muscles are allowed to contract, the result will be a diminished flow of sound to the resonance cavities and a resulting tone lacking in commendable quality. Also, an inflamed condition of the pharynx and respiratory organs may occur. On the other hand, an unhindered throat passage will permit the full use of the head cavities and endue the voice with full, rich timbre.

EXERCISES

1. Read the following lines while half-panting. Note the escape of air around the tone, due to the inability of the throat muscles to turn all the breath into tone.

"Sink or swim, live or die, survive or perish,
I give my hand and my heart to this vote!"

2. Read the foregoing passage, employing definite tonal initiation. Note that no breath escapes around the tone.

3. While panting, voice successively the sounds, *hey, he, hi, ho, hah*. Note the feeling of openness in the throat resulting from the strong diaphragmatic impulses.

4. Yawn. Note the open position of the throat at the climax of the yawn.

The Resonators

When satisfactory progress has been made toward proper tonal initiation, consideration should be given to the correct placing of the tone in the resonance cavities. As we have stated, it is the function of these chambers to reinforce and amplify the sounds emitted by the vocal cords. Their capacity is an important one, for they transform the characterless, thin tones of the vocal bands into sounds of considerable volume and distinctive quality. The action of the resonance cavities upon the original tones of the vocal cords follows the physical principle of the action of the resonators in the laboratory as they increase the amplitude and improve the quality of the sounds of a tuning fork.

As the principal resonance cavities are the pharynx and the chest, we shall consider these tracts in more detail.

The pharynx. The pharynx is the resonator that is bounded below by the esophagus and extends upward to include the back of the mouth cavity and the nasal pharynx.

The shape of the pharynx during tone emission resembles a Y, with the stem corresponding to the throat passage, one arm the nasopharynx, and the other the mouth cavity. Between the two arms, sloping back and down, lies the uvula, the pendent, fleshy tip of the soft palate (velum). The soft palate has the function of deflecting the tone to various resonance cavities of the head. When the velum and throat muscles are relaxed, there is a clear passage from

the lungs to the nasopharynx. If the throat muscles are contracted or the velum is raised to block off the air from the nasal cavities, however, defective types of vocal quality will result. If the throat muscles are pinched, the tone will be thin and strident; if the soft palate is arched too much, the flow of air to the head cavities will be shut off and the quality of tone will be colorless and hard.

The mouth cavity. The mouth cavity is also an important resonator. Its openings are to the trachea, the lips, and the nasal pharynx. This cavity is divided into two sections: the outer mouth, which includes the cheeks, teeth, and lips; and the inner mouth, which is bounded by the hard palate, soft palate, tonsils, teeth, gums, and floor of the mouth. As has been indicated, the size of the opening of the mouth cavity and the conformation of its muscular tissues are capable of considerable modification.

The nasal pharynx. The upper portion of the pharyngeal tract plays an important part in amplifying and enriching the tone. In it are the openings into which the breath passes during proper resonation. These cavities are of cartilaginous and bony structure, their base being the hard palate. This resonator, like the sounding board of the piano, has as its function the impartation to the tone of a rich and brilliant quality.

The chest. The chest is also an important resonator, principally in the case of men. This is true because the pitch of masculine tones causes the bony structure of the chest to vibrate sympathetically, whereas the higher pitch of female voices does not. This chest resonance accounts for the deep, rumbling quality characteristic of male voices.

Other Considerations

Resonance and quality. The resonance cavities not only amplify the tone but also impart distinctive qualities to it. And an explanation of this is possible only if we consider the part played by fundamental tones, overtones, and partials. The tones emanating from the vocal cords when they vibrate throughout their length are called fundamentals; the sounds resulting from the vibrations of the segments are termed overtones or harmonics; and the sum of the vibrations of the fundamentals and overtones are designated as partials. Individual quality is imparted to different voices by their resonators because each set of cavities sends out distinctive and complex sound waves resulting from the particular combinations of their partials. The shapes of the resonators and the way they function determine the harmonics that shall reinforce the fundamental tone and the quality these partials shall ultimately impart to it. These tonal characteristics are commonly described as resonant, harsh, throaty, nasal, and so forth. The role of the upper partials is ordinarily to lend brilliance to the tone; that of the lower partials to give them depth and richness.

Resonance and pitch. The maintenance of a uniform vocal quality demands that each pitch of the voice shall have a different level of resonance, for an inherent characteristic of the vocal apparatus is that the resonance level varies with the pitch. For this reason, consistent tonal production requires that each note in the scale shall have a different formation of the head cavities.

Resonance and vowels. We should call attention to the resonators for another reason: by modifying their form, they

create the sound wave complexities that shape the different vowels. These changes are brought about through the activities of the tongue, lower jaw, soft palate, cheeks, and lips as they mold the resonance chambers into the required forms.

Support of the Tone

It has been shown thus far that vocal sounds are produced as the air from the lungs vibrates the vocal cords; and that these tones, if correctly controlled, pass through a relaxed throat into the head cavities, where they are amplified and given distinctive quality.

We may now turn to the problem of maintaining a uniform flow of tone to the resonance passages.

The breath and tone support. To sustain a smooth-flowing vocal tone, the support of the breath must be both firm and flexible. Such action is essential to proper control, for if the support is unstable, the voice will be unsteady, and if it lacks flexibility, the changes in volume, pitch, and quality will lack smoothness. The desired mastery of the breath may be acquired only by employing the supply of air economically and requiring the abdominal musculature to support the flow of tone. The breath must be employed sparingly in order that the respiratory muscles may have all the air necessary to work, and the respiratory muscles must be ever ready to actuate and maintain a slow and steady deflation of the lungs.

General Recommendations

Careful consideration should be given to the following rules for improving voice quality:

1. Make each tonal attack definite.
2. Keep the throat passage open.
3. Place the tone high and forward in the head.
4. See that the tongue is behind the lower teeth while producing the vowels.
5. Cultivate an active jaw, tongue, and lips.
6. Maintain firm and flexible support of the tone.
7. Employ a full-bodied quality of tone.

EXERCISES

1. Inhale; say *uh* several times as you force out the breath by pressing the hands against the abdomen.

2. Inhale; say *uh* several times as you force out the air by successive thrusts of the diaphragm.

3. Make the sound *uh* softly. Without changing the position of the throat, slowly change the sound into *o*. Gradually increase the volume solely by means of abdominal action. Then merge the gradually increasing tone into the words: "Roll on, thou deep and dark blue ocean, roll!"

4. (A) Read the following sentence several times, running the sounds and words together in an unbroken flow of tone. Note how the sounds direct the tone into the head cavities.

"Moony moods of mournful musings."

(B) Repeat the sentence above several times. Then, without taking a breath, express some thought of your own, being careful to keep the same tone placement.

5. (A) Read the following selections. Notice the predominance of the *m*, *n*, *ng*, *o*, and *oo* sounds. These sounds focus the tone in the resonance cavities. Hum the vowels slightly as you articulate them. Speak the words on a steady flow of breath.

Hoo! hoo!

The hungry, hunting, hurrying owl a-looting,
Heralds hooded night by its haunting hooting,

Harassing hares to haven by its prowling,
Hoodooing harried homers by its scowling.

Leaved legions lurk a-sway,
Lending leaven to the lulling lay
Of the limpid, languid, lone lagoon,
Luring lazy lights with lapping croon,
As, lining the lolling, laved shore,
It lutes love's lilts of lingering lore.

Myriad moods among us mingle,
Moored to motives mared by magic.
Mayhap, if mem'ry mans to mantle
Mists of my min'estrations mere,
May no morbid muse mismean
Malignant marks of yesteryear.

Mate thy mast to immortal moorings,
Thus to make for manful mien;
Match with thy mainsail mighty meanings,
Lest minstrels may thy mood demean.

THE OCEAN

Roll on, thou deep and dark blue ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore;—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

—LORD BYRON

THE RAINY DAY

The day is cold, and dark, and dreary;
 It rains, and the wind is never weary;
 The vine still clings to the mouldering wall,
 But at every gust the dead leaves fall,
 And the day is dark and dreary.

My life is cold, and dark, and dreary;
 It rains, and the wind is never weary;
 My thoughts still cling to the mouldering past,
 But the hopes of youth fall thick in the blast,
 And the days are dark and dreary.

Be still, sad heart! and cease repining;
 Behind the clouds is the sun still shining;
 Thy fate is the common fate of all,
 Into each life some rain must fall,
 Some days must be dark and dreary.

—HENRY WADSWORTH LONGFELLOW

(B) Memorize one of the foregoing passages and prepare to present it in the manner suggested heretofore.

6. The following words contain many sounds, principally *m*, *n*, *ng*, *oo*, and *o*, which are conducive to the improvement of tone placement. For practice, prolong the voicing of these sounds. Give a slight humming production to the *m*, *n*, and *ng*.

among	autumn	boomerang	coming
anatomy		boon	common
anodyne	bemoan	boost	component
anthroponomy	benign	boot	concerning
anything	binding		condemning
arming	bombing	cling	condone
arraigning	bonbon	combine	coop
atoning	boo	combing	croon

damning	fun	mewling	Nubian
dew	funny	mildew	numb
dining		mimic	number
doom	game	mine	numerate
dreaming	gammon	mingle	nun
drool	grand	moment	nunnery
drumming	grim	mood	
dumb	groom	moon	pompous
during	gun	moor	poodle
dynamo	gymnasium	moorish	pooh
dyne	home	morning	pool
dwelling	hoodlum	move	poor
	hoodoo	moving	
eminence	hooting	mown	rhyme
employ	howling		rhythm
enemy	hymn	name	ring
enigma		new	
enlightened	illumine	nine	sing
entomb	imagine	nineteen	single
euphemism	imbue	ninety	
euphonium	jingle	Nome	tingle
euphony		noncommunicant	uniform
	malign	none	untimely
flowing	mane	nonillion	
fooling	manilla	normal	venomous
fume	maritime	nubbin	voodoo

QUESTIONS

1. What is meant by voice placement?
2. Describe the mental basis of tone placement.
3. Explain the proper method of initiating the tone. Give several exercises for improving tonal attack.
4. Name the principal resonators. Describe their functions in tone production.

5. Show the relationship between an open throat and voice quality. Describe several exercises for freeing the throat.
6. Explain the relationship between resonance and quality; resonance and pitch.
7. Describe the function of the resonators in the formation of vowel sounds.
8. Describe the factors involved in tonal support. Give several exercises for developing proper support of the tone.

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CHAPTER XI

Speaking Distinctly

We have discussed thus far in the evolution of the articulate word the processes of breathing, tone emission, and tone placement. In this connection, we found that the air taken into the lungs is impelled upward by the diaphragm; that its flow vibrates the vocal cords as it passes through the laryngeal cavity; and that the resultant sounds are amplified and reinforced in the resonating cavities of the head and chest.

We shall now turn to the final step in the production of the spoken word, the forming of the tone into speech sounds. This action, which is called enunciation, depends primarily upon the activities of the articulators—the tongue, lips, cheeks, lower jaw, and soft palate.

Enunciation may only be clear and distinct when the organs of articulation are mobile and coördinated in their action so that they may create the formations essential to the correct emission of each sound.

There are two common faults of enunciation. The first, resulting from the lazy use of the articulators, is indistinct utterance; the second, coming from an exaggerated activity of these agents, is the expenditure of useless effort. The best enunciation is characterized by a clear sounding of the

various sounds, coupled with the expenditure of the least effort compatible with such production.

As the improvement of enunciation involves primarily the increasing of the speaker's proficiency in the use of consonants, we shall direct our discussion to a consideration of these sounds.

Consonants

Consonants are speech sounds formed by impeding or stopping the flow of tone. And as we have stated, the ability to form the various consonants depends upon the particular shapes and movements of the organs of articulation as these actions occur.

Improving enunciation. One method of improving enunciation is by the reading of proper word lists and selections. During their rendition, care should at first be taken that the rate of speech is slow and the utterance distinct. This procedure may then be followed by a gradual increase in the reading rate, but with no diminution of the clearness of enunciation. The importance of the initial slow tempo may be appreciated when it is remembered that any sudden or great strain upon the intricate muscles of the articulatory organs will create unbalanced habits of utterance. In this connection, the rapid sounding of tongue-twisting exercises should be avoided, as they involve impracticable enunciatory problems and create ineffective responses.

EXERCISES

1. In the following exercises, give particular stress to the beginning consonants:

babe	band	beauty	billow
bachelor	banner	becharm	bind
back	barb	beckon	birth
backward	bard	bedazzle	blame
bad	bark	bedeck	blatant
bag	barnacle	bedraggle	blew
bail	baron	before	blight
bait	barquentine	beg	blithe
balance	barrack	begin	bloat
balcony	basilisk	bell	blond
bald	basin	benight	blunder
balk	bath	benign	braid
ball	bear	besiege	brief
ban	beast	betroth	brilliant
banal	beat	between	buckler

A bursting, blazing billow
 Belched from the bubbling bowels
 Of its briny bed, bugled
 A brief bravado blare.
 Then, all bale aband'ning,
 It benignedly bowed, bequeathing
 Its boldness; and bending, bore
 Itself from the baneful bedlum.

A buffeted, bane-billowed barque,
 Beaten by baleful breezes
 Breathing o'er bubbling bay,
 Breasted boldly about,
 A-bound for the beckoning boon
 Of more balmy, beauteous 'bidings.

cab	cabin	cackle	cadence
cabal	cabinet	cactus	cadet
cabaret	cable	cad	caffeine
cabbage	cache	cadaver	cage

cajole	campus	carbon	coke
calcimine	canal	carbuncle	company
calculate	canary	carcass	compare
calculus	cancel	cardiac	compute
caliber	candescent	cardinal	concord
call	canine	carom	concrete
callow	canister	carp	crisscross
calm	cannon	central	critical
calorie	canopy	cerebral	crocodile
calumny	canticle	certify	crutch
camel	capable	chafe	curt
camera	capitulate	chalk	custom
camp	capricious	challenge	cuticle
campaign	capsule	chamber	cycloid
campanile	captain	change	cypress
camphor	captivate	claim	cyst

- a.* Careful canners can corn in clean, cool canneries.
- b.* Criminal complexes occasion curious crimes.
- c.* Civic controversies commonly concern crime conditions.
- d.* Careless conversation causes confusion concerning clear conceptions of current conflicts.
- e.* The cracks in the cement are caused by climatic conditions.

Cawing crows circle the cliffs

Concealing calm crests in covered coves.

Ceaselessly craning o'er converging crags,

They casually climb from the cleft chasm,

Clamoring their craving for corpulent crops,

Until they clear the challenging clefts;

Then craftfully careen toward churning caldaras

Containing contenting, cadaverous consolation.

dab	dagger	dally	dandruff
dad	dahlia	damage	danger
daffodil	dairy	dance	dapple

dare	develop	dome	dry
dash	diadem	dope	dual
date	different	dormant	dub
daub	dig	dove	duel
day	dimple	dower	duet
dead	dine	drab	dumb
debacle	dip	drag	dupe
decant	direct	drain	durable
dedicate	discard	drape	dusty
defeat	disdain	draw	duty
deject	disease	dream	dwarf
delicate	disfavor	drip	dwell
demur	disfigure	drop	dwindle
dent	dismay	drove	dye
depart	distend	drowse	dynamic
derelict	docile	drub	dynamite
despoil	dog	drug	dynasty
detest	dole	drum	dyspeptic

a. Daring destruction, the death-defying diver dropped the dizzy distance to the dangerous deep, desirous of discovering its depth.

b. Destiny defies definition.

c. Dreary domestics, despairing of daily drudgeries, desist their dull doings and depart for drowsy depths.

Dainty, drawling daughter of drowsy Dixie,
 Direct the dying day defer departure
 For dim dreams and dare it dwell discharging
 Dire demands of duty and design;
 Dispelling dull doings of dark-downed dreads,
 Divesting dead dregs which disdainful deck,
 Ere drawing its damask, dewy dust-draped disk
 To endow the dark'ning dusk a dowered delight.

a. The fearless features of famous figures fan the fancy.

b. Families fare famously when favored by fate.

c. The fighters fought fearlessly, but finally the more formidable forced his flustered foe to flounder and fall.

d. Fireflies flew furiously, flicking forth faint flecks of fiery flame.

gab	guide	hike	jelly
gem	gurgle	hill	jest
geology	guttural	hind	jet
gentle	guy	hitch	jiffy
giddy	gym	hoarse	jig
gird	gyration	hobble	jilt
giver		hock	job
glacier	habit	holiday	jockey
glider	Hades	hollow	jog
gloat	hail	holster	join
gloom	hair	home	joke
glue	hand	honor	jolly
good	hard	horror	jot
gospel	haste	hour	journal
gout	have	house	jubilant
govern	hazard	humble	judge
gown	head	hunt	jug
grab	heap	hurriedly	juicy
grade	heart	hyacinth	jump
graft	heel	hydrate	junction
grasp	heft	hygiene	jungle
gravity	helm		junk
grenade	hemp	jab	jury
grope	hew	jack	just
group	hickory	jaunty	jute
grudge	high	jaw	juvenile

A linguist lingered at life's latch,
 Loudly to living his learning leer;
 But leaving, allowed lines were no match
 For lifting latent hope from fear.
 Lo, he too laughed at lore unleavened,
 As his soul from body came un-havened.

pacify	pedestrian	phrase	protagonist
pack	pen	physics	protect
pagan	penetrate	pick	pseudo
pageant	perennial	piety	psychic
pal	perfidy	pigment	public
pan	pergola	piquant	pugilist
parent	permeate	pity	pun
part	person	pocket	pungent
pat	perspective	precipitate	punctuate
pathetic	perspire	prolong	purge
pauper	petty	pronounce	puritan
pause	pharmacy	propel	purpose
pawn	phenomenon	proportion	pursue
pay	philosophy	prosecute	putrid
pedal	phosphorus	prostrate	pyre

a. Poetic patterns, presented prettily, provide pleasing portrayals.

b. Pickpockets pick plentiful pockets pleasurably.

c. Prophets prophesied at no profit.

Petaled poesy, with placid,
 Pearled partitions plaqued in
 Poetic pattern of pure
 Pigment; permit a passing
 Pilgrim 'proximate
 Thy passive province to plead
 Purgings—by thy pureness—
 Of all profane promptings;
 Thus to pass the portals
 Of thy portending peace.

a. Renewing, the rippling rhymer recounted the reckless routes of his restless ramblings.

b. The roaring river, rearing o'er the rocks, raced ragingly through the rapids.

a. Seasons and sections stimulate seasonal and sectional sentiments.

b. Sardines savor of sea smells; scallops spring from sea shells.

c. Seamen sometimes survive shipwrecks.

d. Soups stimulate swilling; spots survive spilling.

e. Sarah's servant is sincere, serious, and sagacious.

f. Sandabs dab the sands with sandy dabbings.

g. Sea shells sing their songs in surging swells.

h. Soapy solutions solve soil and soot.

Sea sagas are savory for sensuous, sequestered

Seekers of salty stories, for their sequences

Symbolize sentiments essential to salve and

Assuage their seething senses and their signal

Significances send sublime and substitute solace

For satiety from sorrowful, secluded surroundings.

a. Take the task that teaches the taming of tempestuous throbbings with thoughtful temper.

b. Thirty-three tyrant tribes, thrilling at the tempting throbings of the tom-toms, threw themselves into the teeming tumult of timely thrustings.

c. Timid tongues tell timorous tales.

d. Trainers try tigers' tempers.

e. Trouble trails tattle-tales tenaciously.

f. There is a tendency toward tenancy in Tennessee.

2. The final *ng* is frequently imperfectly voiced. Enunciate the final sounds distinctly in the following words, ending the tone emission with a short hum.

aiming	jaunting	nudging	taming
aping	joking	nutting	testing
arising	journeying		timing
assuming		pawing	toasting
	keeping	pinning	
biting	kicking	purring	vesting
buying			voicing
	leaping	rapping	
crooning	loping	rating	waving
crying		resting	weaving
	maddening	rhymining	winding
doting	mating	roosting	wishing
dying	moping		wooing
	murmuring	sewing	worrying
giving		sifting	
going	nagging	singing	yapping
	naming	sitting	yawning
haunting	nesting	slaying	yearling
hunting	noting	surveying	yowling

3. In polysyllabic words, consonants are often slurred or omitted completely. Pronounce the following words, giving each consonant full value:

absolutely	buttermilk	devastating
adequately		devotedly
angularly	chronological	dispassionately
authoritative	coaxingly	disposition
	congratulatory	double-decker
baccalaureate	constitutional	dramatization
basilisk	contraband	dreariness
beforehand	customary	drillmaster
beneficial	cuttingly	drunkenness
blackboard		duodecimal
brandish	destructively	dynastically

dyspepsia	hospitalization	nutritive
ecclesiastical	inappropriate	obstreperous
ecstatically	indissoluble	obstructionist
efflorescent		oceanography
effulgently	kinesthesia	overstatement
electrified	kingliness	oxidation
eleventh	knowledgeable	
embryology		paleontologist
emptyings	labyrinth	palliative
entomological	laggingly	palpitation
eradicate	languorous	paternalism
ethnology	lassitude	pestilential
evacuation	lattice-work	photomechanical
	leniency	punctilious
fetchingly	lexicographer	puritanical
fieriness	liberalism	
filibuster	lineament	
fistulous	linguistically	rationalize
fledgling	localization	realistically
floriferous	lyricism	recalcitrant
foppishness		recapitulation
fraudulently	machination	recession
	magnificence	recommendation
gormandize	masterfully	redeliver
grandiloquently	maturation	reinforcement
gravitation	mausoleum	replenishment
gymnastics	Mephistopheles	republicanism
	meteorology	retentivity
haberdashery	midshipman	roustabout
handbreadth	misapplication	
hedgehog	mythological	
heliotherapy		saddlery
heriditarily	novitiate	sagaciously
higgledy-piggledy	numerology	salvage

scrimmaging	stagecoach	ventriloquism
seasonable	stipulation	vocalization
secondarily	syndicalism	voluptuous
self-identification		vulcanize
sensuously	telephotographer	
severable	temperament	wallowing
sharp-sightedness	thick-skinned	watchword
simultaneous	throatiness	weatherwise
sinistrality	turbulency	whimsical
smugness	typification	worthlessness
somnambulant		wrathfully
somniferous	vainglorious	wrongfully

Voiced and unvoiced consonants. Consonants are of two types, voiced and unvoiced. They may be distinguished by the manner in which they are produced. Voiced consonants are made while the vocal cords are vibrating, whereas voiceless consonants are produced when the cords are not in motion. This distinction occurs because voiced consonants are produced with the use of the vocal cords while unvoiced consonants are sounded without them.

The following tests will serve to distinguish voiced and voiceless consonants:

1. Place the index finger across the larynx and speak distinctly the following words: *base, arise, fear, veneer, tad, dad*. If vibration is felt, the consonant is voiced; if not, it is voiceless.

2. Stop the ears. Make several consonant sounds. If a vibration of the bones of the head is noted, the consonant is voiced; otherwise, it is unvoiced. For example, the sounds of *th* are in some cases voiced and in other voiceless. In the following words, the sounds of *th* in the first column are voiced and those in the second unvoiced.

thus	think	then	thirty
those	three	there	thence
thine	through	though	throb
that	throes	thou	thank
them	thousand		

Many consonants produced by similar formations of the articulators are in some cases voiced and in others unvoiced. *S* and *Z*, *F* and *V*, *T* and *D*, are examples of these sounds.

S and *Z*

Note that the final sounds of *S* are unvoiced in the words in the left-hand columns, being produced with a hissing sound; and voiced in the right-hand columns, being given with the sound of *Z*.

base	bases	grass	grasses
boss	bosses		
brass	brasses	harass	harasses
bus	busses	hiss	hisses
		hostess	hostesses
case	cases		
cease	ceases	kiss	kisses
chase	chases		
class	classes	lapse	lapses
cross	crosses	lass	lasses
		loss	losses
defense	defenses		
dose	doses	mass	masses
dress	dresses	mess	messes
		miss	misses
face	faces	moss	mosses
fence	fences		
fuss	fusses	noose	nooses
		nurse	nurses
gas	gasses		
glass	glasses	pace	paces

pass	passes	toss	tosses
pose	poses	truss	trusses
press	presses		
purse	purses	vase	vases
tense	tenses	verse	verses

F and V

In the following cases, although the sounds of *F* and *V* are produced similarly, it may be noted that the *F*-sound is produced by hampering the flow of breath whereas the *V*-sound impedes the flow of tone.

face	vase	few	view
fain	vain	fie	vie
fairy	vary	file	vile
fat	vat	fill	vill
fault	vault	fine	vine
fear	veer	fission	vision
feel	veal	foal	vole
fend	vend	focal	vocal
festal	vestal	folly	volley
fetch	vetch	fowl	vowel

T and D

In the following word lists the sounds of *T* are voiceless while those starting with the *D*-sound are voiced.

tame	dame	ten	den
tamp	damp	tense	dense
tank	dank	tent	dent
tare	dare	time	dime
tart	dart	tip	dip
teal	deal	tire	dire
tear	dear	toll	dole
teem	deem	tress	dress
tell	dell	tune	dune

Vowels

We have noted that consonants are formed as the articulators impede or interrupt the flow of the breath or tone. In contrast, vowel sounds are formed when there is an unobstructed vocal emission. As in the case of consonant production, the making of the different vowels depends upon the shape and movements of the lower jaw, teeth, soft palate, lips, cheeks, and tongue. The modifications in the shape of these agents cause the different resonance complexities that result in the formation of these distinctive sounds.

The best vowel sound produced is one that is sounded with a minimum of breath, with the balanced action of the articulatory organs, and with an open throat. As the primary function of the articulators is to shape this fundamental sound into the desired vowels, these agents should be trained to form unconsciously the correct positions for the making of the various sounds. Such an achievement demands a preciseness of action that may only be attained through the habituation of proper responses and the avoidance of superfluous movements. When these organs function correctly, the resultant sounds will be produced without conscious effort and with a relatively small amount of muscular movement.

Pure vowels. When a vowel is heard as a single sound throughout its intonation, it is known as a pure vowel. The sounds in the following words are those of pure vowels: *deem, kit, bloom, arm.*

Diphthongs. Diphthongs are combinations of two vowels that are voiced so that they merge into one syllable, gliding smoothly from one sound to the next. The shape

of the articulators is initially adapted to emit the first sound, after which the position is changed to produce the one that ensues.

Examples of diphthongs include the following: *bay, nice, town, out, foil, die, hair, poor.*

EXERCISES

1. For practice in distinguishing pure vowels and diphthongs, read slowly aloud the following word lists and selections. Give particular attention to the proper voicing of the two sounds in the diphthongs.

bail	coal	dog	hair
bait	coat	doily	haul
bateau	cod	doing	hay
bead	coin	doubt	head
bear	cook	duel	house
beast	coop		hurl
beat	court	fad	
beauty	covey	faith	imbue
bind	cruel	faucet	immune
bit	cup	fault	
boat	cute	feast	jeer
boil		feed	joint
bought	day	fruit	
bourne	dead	fuel	mien
buy	deaf		moat
	deep		moist
cad	devour	gait	mood
cage	dew	gauge	mould
Cain	diagram	gauze	mourn
caught	dial	gout	murk
cause	die	grain	
ceiling	dike	group	nail
cite	dire	gruel	near

noisy	seat	teak	voice
	seed	tear	volume
paint	soot	their	
part	sought	throat	
paunch	suit	took	weak
pauper			weal
pear	tail	vault	wheat
peer	taint	vaunt	
pick	take	veer	zealous
plank	taunt	vial	zoölogy

TWENTY-THIRD PSALM

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me; thy rod and thy staff
they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever.

WHY SO PALE AND WAN, FOND LOVER?

Why so pale and wan, fond lover,

Prithee why so pale?

Will, when looking well can't move her,

Looking ill prevail?

Prithee why so pale?

Why so dull and mute, young sinner?

Prithee why so mute?

Will, when speaking well can't win her,

Saying nothing do't?
Prithee why so mute?

Quit, quit for shame: this will not move,
This cannot take her;
If of herself she will not love,
Nothing can make her:
The devil take her!

—SIR JOHN SUCKLING

Enunciation and Rate

Although the speaker should ordinarily employ a deliberate rate of utterance, there are occasions, as in climaxes, when it is both natural and effective for him to increase the speaking tempo. Such an acceleration, however, introduces the problem of maintaining clear enunciation. Whereas the distinctness of expression may have been sufficient for slower rates of speaking, a speeding up of the rate often introduces a tendency to slur some of the speech sounds. Thus, to maintain clear utterance, it is necessary for the speaker to increase the activity of his articulators. This ratio between the rate of utterance and enunciatory stress should be maintained at all times.

Pronunciation

Pronunciation refers to the proper manner of using consonants and to the correct accentuation of syllables. Approved standards of pronunciation follow the dictates of best usage and may ordinarily be acquired by recourse to a modern dictionary. Although this subject, which pertains to correct speech, is more closely akin to the proper voicing of speech sounds than to their distinct utterance, we shall con-

sider it briefly herein, for the reason that both clear and correct speech are cofactors in clear thought conveyance. Further, the speaker, in his role symbolizing leadership, should ever be conscious that many of the auditors may use his pronunciation of words as the correct standard. Thus, if he voices certain sounds incorrectly, the listeners may be led to interpret his usage as the approved one. Consequently, the speaker should take care during his speech preparation to ascertain the preferred pronunciation of all doubtful words he may employ in the development of his subject.

In order to interpret the dictionary meanings correctly, the speaker should school himself to be able to translate the diacritical markings that indicate the proper voicing of the different vowel and consonant sounds and the accentuation of syllables. Included below are examples of the use of the most common diacritical marks.

SYMBOLS FOR PRONUNCIATION

ā	Long a,	as in	āte, sāte, scāle, sāber.
à	Long a (unaccented),	“ “	prí'vāte, sen'āte, ema'ciāte.
â	Circumflex a,	“ “	târe, scâre, prepâre.
ă	Short a,	“ “	răn, săt, tăntrum.
â	Short a,	“ “	răft, âsk, ânt.
á	Short a (unaccented),	“ “	idea, âground, sagă.
ä	Italian a,	“ “	bärn, färm, cär, afär.
ē	Long e,	“ “	bē, cēde, fēmur.
è	Long e (unaccented),	“ “	rèpent', crèate', bèlow'
ě	Short e,	“ “	lënd, mën, ěxceed, fěrry.
ẽ	Tilde e (unaccented),	“ “	nevẽr, poachẽr, rivẽr.
ī	Long i,	“ “	respīre, mīne, rīce.
ĩ	Short i,	“ “	kĩll, remĩt, revĩsion, sĩn.
ō	Long o,	“ “	hōme, sōld, tōw, ōver.
ò	Long o (unaccented),	“ “	pròpose', mòsa'ic, òbey'.

ö	Short o,	as in spöt, rōd, töt.
ô	Circumflex o,	“ “ nōth, ôrnamēt, ôrb.
oi	Diphthong,	“ “ boil, noisy, oil.
ou	Diphthong,	“ “ rout, thou, drought, around.
ō	Double o, long,	“ “ nōon, pōol, tōol, bōon.
oo	Double o, short,	“ “ bōok, gōod, wōol.
ū	Long u,	“ “ cūte, ūsury, immūne, ūnit.
ù	Long u (unaccented),	“ “ reūnitē', commūta'tion.
û	Circumflex u,	“ “ recûr, unfûrl, bûrn, cûrl.
ũ	Short u,	“ “ rût, ũnpack, ũpper, ũnderstand.
du	Long u (unaccented, preceded by d),	“ “ ver'dûre, adûla'tion, grad'ûal.
tù	Long u (unaccented, preceded by t),	“ “ fea'tûre, na'tûre, ges'tûre.

EXERCISES

1. The following words are commonly mispronounced. They are included herein for the purpose of (a) offering practice in dictionary usage, and (b) improving pronunciation. Add the correct diacritical marks. Note particularly the different pronunciation of the same words when used as nouns and verbs, as adjectives and adverbs.

abdomen	alias	athlete
accelerate	alienate	athletic
accessory	alloy	attacked
acclimate	Alma Mater	audacious
accoustics	alternate	awakening
address	amateur	aye (yes)
adenoid	annihilate	aye (always)
Adonis	apparatus	
adult	apparent	bade
advertisement	Arctic	baton
aerial	aspirant	bestial

betroth	creek	florist
blackguard	culinary	finally
boatswain	cynosure	finance
bouquet		fortune
bravado	debutante	furniture
brooch	decade	
brougham	demoniacal	gape
Buddha	despicable	gaunt
buoy	detail (noun)	gladiolus
burst	detail (verb)	God
Byzantine	diabetes	gondola
	dilettante	grievous
candidate	disputant	
cantatrice	docile	half
chastisement	drought	height
chauffeur		heinous
chiroprapist	easel	hospitable
choler	ebenezer	hostile
choleric	ebullient	humble
Cincinnati	éclair	humor
cleanly (adj.)	éclat	
cleanly (adv.)	eczema	ignominy
combatant	envelop (verb)	illustrate
commandant	envelop (noun)	impious
comparable	epitome	indisputable
complex (noun)	era	inquiry
complex (adj.)	ere	interesting
comptroller	err	inveigle
confident	exigency	irreparable
conjure (implore)	exquisite	
conjure (invent)	extant	laboratory
connoisseur	extraordinary	lamentable
consummate (adj.)		laryngeal
consummate (verb)	façade	laryngetic
corporeal	fascism	laryngology
coupon	February	larynx

laugh	poinsettia	Soviet
literature	posture	squalor
lower (adj.)	precedence	statistics
lower (verb)	precedent	status
lyceum	preclude	strata
	preface	suitor
martial	pretty	summarily
melodic	probably	survey
Milan		suspect
mischievous	quantity	swathe
misconstrue	quay	
	query	temperature
nature		truculent
nausea	rampart	tsetse
	recess	twelfth
offense	recluse	
oleomargarine	recognize	unnatural
onyx	research	usually
opportunity	resource	usurious
orgy	respite	
	righteous	vagaries
pantomime		vaudeville
patent	sacrilegious	vehemently
patois	series	
penalize	slough (verb)	waft
pharynx	slough (noun)	wainscot
pharyngitis	solace	wan
pharyngology	sophomore	wreathe
piquant	soprano	
poem	sovereign	zoölogy

Standards of pronunciation. The speaker should not consider the dictionary, however, the ultimate authority for correct pronunciation. Although it includes the standards of the best general usage, it does not in all cases indicate

the models for sectional forms. For example, the general pronunciation of the final syllable *er* in the United States is with both letters sounded, but in certain sections of the country it is pronounced like *uh*. It has consequently become the rule that the most approved models rest upon the best standards employed in particular parts of the country.

Consistency in pronunciation. The speaker should also be consistent in following a particular standard of pronunciation. For example, if he pronounces certain sounds according to the best standards of certain parts of the country, he should follow the dictates of these sectional usages in all his pronunciation. Similarly, the lessening of the stress on the secondary accent or deletion of certain sounds in English pronunciation in such words as *associate*, *affiliate*, *dictionary*, and *secretary*, is only in good order if this form be used consistently. Hybrid pronunciation resulting from a mixture of standards should be avoided.

QUESTIONS

1. Define enunciation.
2. Upon what factors does enunciation depend?
3. Name two common faults of enunciation.
4. Define consonant sounds. Indicate the relationship of enunciation and consonant sounds.
5. Describe a method of improving the enunciation of consonants.
6. Define and give examples of voiced and unvoiced consonants. How may they be distinguished?
7. What are the vowel sounds? How are they formed?
8. What is the fundamental vowel sound? How is it formed?

9. What are the pure vowels? Name several.
10. Define and give examples of diphthongs.
11. Show the relationship of enunciation and rate of speaking.
12. Define pronunciation. Compare and contrast pronunciation and enunciation.
13. What are diacritical marks? Give examples of their use.

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CHAPTER XII

Vocal Factors of Effectiveness

One of the first rules for the student speaker is to forget that he is before a class and assume that he is addressing a large public gathering. This supposition will help him to attain the viewpoint of the public speaker and lead him to acquire unconsciously many desired vocal characteristics. Particularly will certain necessary adaptations be noticeable in his speaking rate, voice projection, and emphasis.

The Speaking Rate

One of the first requisites of effective speaking is a slow rate of utterance. Only with the cultivation of a deliberate tempo will the orator have sufficient time to enunciate his words distinctly and with good quality. Owing to the fact that speech sounds require the use of the delicate and intricate mechanisms of the diaphragm, throat, and head, rapid speech tends to hurry their action, thereby causing unbalanced muscular responses that inveigh against distinct utterance and proper tone placement.

A slow rate of speech also allows the auditors sufficient time to comprehend the speaker's ideas as they are expressed. Consequently, the latter should adopt a speaking tempo commensurate with the listeners' rate of comprehension rather than his own, as his familiarity with the subject

enables him to grasp more quickly than they the significance of each idea.

A slow rate of utterance also aids the effective use of an important device of public address, climax. This is true because a consistently fast flow of words renders less striking the contrast between the speaker's average rate and the faster tempos often used to create climaxes.

Phrasing

We have indicated that a slow speaking rate is a prerequisite of effective thought conveyance. Of equal importance is the manner in which the speaker groups his words as he voices them. This action, called phrasing, is made possible largely through the use of pauses.

Pauses. Pauses refer to the cessation of the speaker's utterance. They are instrumental in partitioning groups of words of various sizes, although in public address these word units are considerably smaller than in conversation. Pauses, used correctly, benefit both the orator and the listeners.

Pauses and the speaker. Pauses aid the speaker in two ways: first, they give him time to breathe deeply in order to meet vocal demands for tone support; second, they allow him time to concentrate upon the idea he is next to convey and choose carefully the symbols for its expression.

The importance of breathing for tone support becomes apparent when we compare the demands upon the breath made in private conversation and in public speaking. When conversing with a friend, one breath may suffice to express a complete thought; but when addressing a large gathering where the voice must be projected with greater power, sev-

eral pauses for renewing the air supply may be necessary to convey the same thought.

The contrasts between the distribution of pauses in public address and conversation are shown in the following selections. In the first passage, from Dr. Jekyll and Mr. Hyde, the pauses are indicated in the places they would normally be employed in conversation.

I want you to postpone all other engagements for tonight/
ay, even if you were summoned to the bedside of an emperor;/
to take a cab, unless your carriage should be actually at the door;/
and with this letter in your hand for consultation,/ to drive
straight to my house./ Poole, my butler, has his orders;/ you
will find him waiting your arrival with a locksmith./ The door
of my cabinet is then to be forced:/ and you are to go in alone;/
to open the glazed press (letter E) on the left hand,/ breaking
the lock if it be shut;/ and to draw out, with all its contents as
they stand,/ the fourth drawer from the top or (which is the
same thing) the third from the bottom./ In my extreme distress
of mind,/ I have a morbid fear of misdirecting you;/ but even if
I am in error, you may know the right drawer by its contents:/
some powders, a vial and a paper book./ This drawer I beg of
you to carry back with you to Cavendish Square exactly as it
stands.

Contrast, in the following passage from a speech by William E. Gladstone, the number of pauses that would normally be required for effective speaking before a large audience.

There are/ some gentlemen,/ and they are persons/ for whom
I/ for one/ have very great respect,/ who think/ that the diffi-
culties/ of our agriculture/ may be got over/ by a fundamental

change/ in the landholding system/ of this country./ I do not mean,/ now pray observe,/ a change/ as to the law/ of entail and settlement,/ but I mean those/ who think/ that if you can cut up/ the land,/ or a large part/ of it,/ into a multitude/ of small properties,/ that of itself/ will solve/ the difficulty/ and start everybody/ on a career/ of prosperity.

Pauses and the listeners. Pauses are equally of value to the auditors. Such intervals enable the hearers to reflect upon the ideas the speaker has just expressed and assimilate their import. Without the interjection of such pauses, the expression of the speaker's thoughts would in many cases outdistance the listeners' rate of comprehension.

EXERCISES

1. Indicate in writing the places where pauses should be inserted by the public speaker in the following selections.
2. Read them as though you were before a large audience. Be sure to make frequent use of pauses.
3. Express your own thoughts on some subject, assuming yourself to be addressing a large gathering. Pause frequently for breath and concentration upon the next ideas you are to express.

GETTYSBURG ADDRESS

Fourscore and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation—or any nation so conceived and so dedicated—can long endure.

We are met on a great battle-field of that war. We are met to dedicate a portion of it as a final resting place of those who have given their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow, this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our power to add or detract. The world will little note nor long remember what we say here; but it can never forget what they did here.

It is for us, the living, rather, to be dedicated here, to the unfinished work they have thus far so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that the nation shall, under God, have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

—ABRAHAM LINCOLN

WAR WITH MEXICO

You may wrest provinces from Mexico by war; you may hold them by the right of the strongest; you may rob her; but a treaty of peace to that effect with the people of Mexico, legitimately and freely made, you will never have. I thank God that it is so, as well for the sake of the Mexican people as ourselves, for, unlike the Senator from Alabama, I do not value the life of a citizen of the United States above the lives of a hundred thousand Mexicans and children—rather cold sort of philanthropy, in my judgment. For the sake of Mexico, then, as well as our own country, I rejoice that it is an impossibility that you can obtain by treaty from her those territories under the existing state of things.

Sir, had one come and demanded Bunker Hill of the people of Massachusetts, had England's Lion ever showed himself there, is there a man over thirteen and under ninety who would not have been ready to meet him? But this same American goes into a sister republic and says to poor, weak Mexico, "Give up your territory; I need more room." England might as well demand our territory east of the Alleghanies—what would be the

response? They would say that we must give this to John Bull. Why? "He wants more room." The Senator from Michigan says he must have this. Why, my worthy, Christian brother? On what principle of Justice? "I want room."

Mr. President, if the history of our race has established any truth, it is but a confirmation of what is written, "The way of the transgressor is hard." Inordinate ambition, wantoning in power and spurning the humble maxims of justice, ever has ended and ever shall end in ruin. Strength cannot always trample on weakness; the humble shall be exalted, the bowed-down will at length be lifted up. It is by faith in the law of strict justice, and the practice of its precepts, that nations alone can be saved. All the annals of the human race, sacred and profane, are written over with this great truth in characters of living light. It is my fear, my fixed belief, that in this invasion, this war with Mexico, we have forgotten this vital truth.

—THOMAS CORWIN

Pause for effect. We may now consider another use of the pause, this time in its role as a medium of emphasis. When so employed it is commonly called the pause for effect. It consists of a prolonged cessation of the flow of tone following the expression of a cogent thought, and stresses the latter's significance by allowing the listeners a brief period to assimilate its implications.

This sudden and slightly prolonged silence also tends to attract more strongly the attention of the listeners upon the speaker. The contrast, after a continuous flow of words, of a sudden interval of quiet, causes the same psychological reaction on the listeners as would a sudden noise after silence—it focuses their minds upon the object responsible for the sudden change.

"Uh," "and-uh," and "er." Attendant upon the speaker's acquisition of the ability to use the pause effectively,

however, comes the introduction of new faults. Among the worst of these is the injection in these intervals of such sounds as *uh*, *and-uh*, and *er*. This habit is ordinarily formed because the speaker dreads to remain silent during the time required for the pause. This defect should be overcome in the shortest possible time, as it not only detracts from the effectiveness of the pause but conveys no worth-while thought in itself. The speaker should become aware of the value of these voiceless intervals and learn to profit by their attributes of effectiveness.

Projection

Another important agent of vocal effectiveness is proper voice projection. This term refers to the speaker's ability to direct his flow of tone toward his hearers. This capacity, in turn, depends upon his ability to focus his breath in the resonance cavities. Only when the tracts of the chest and head are conscripted to reinforce and amplify the tone will the vocal tones emanate with full, rich quality, and only when the air column is pointed toward the nasopharynx will it possess proper focus.

Projection should not be confused with volume, for a well projected tone of small intensity will carry farther than one of less concentration and greater volume. For example, a properly produced stage whisper will carry words more clearly to all parts of an auditorium than a louder but poorly placed tone.

Projection and audience attention. The speaker should not strive to adapt the degree of his voice projection merely to meet the requirements of the listeners' audibility. He should give full consideration to another important

requisite, that of dominating audience attention through his voice. In other words, it is not sufficient that his tones be merely audible; they must be projected with enough force to attract and hold the hearers' attention through his address.

The proper amount of tone to be employed should be ascertained through objective criticism rather than by subjective evaluation. Whereas the speaker may consider his tone amply voluminous to assure audibility, it may not actually be heard at the extremes of an audience; or when he is confident of commanding volume, he may be barely audible. Only with the advice of a distant auditor and persistent practice can he habituate the use of the correct degree of volume.

Pitch

Every speech sound has a certain pitch in the musical scale. The average speaking voice has a range of from eight to ten of these notes. To be most clearly expressive and agreeable to the ear, the tone should move up and down the scale constantly. The beginner should give considerable thought to the subject of pitch with the object of acquiring greater speaking range and increased variation in the melody of the tone. While he may for certain purposes of expression emphasize the use of the upper vocal limits or the lower ranges, for the most part he should utilize flexibly a majority of the notes in his voice. Thereby he will avoid a common speaking defect, the use of a too-restricted vocal range.

Inflection. Inflection refers to pitch changes that occur

during the voicing of a single speech sound. Such vocal variations occur throughout all vocal expression. In fact, the mere voicing of a single sound will ordinarily manifest some changes in inflection, some pattern of melody. For example, words of one syllable, except when used in interrogation, are commonly emitted with a falling pitch; those of several syllables are ordinarily voiced with an upward inflection on the accented syllables; and words containing both primary and secondary accents are usually uttered with the syllable of primary emphasis raised appreciably in pitch.

The average voice in conversation exhibits considerable inflectional change. Unfortunately, however, this natural flexibility is not always employed in public speaking. Too often the latter mode is characterized by tones that incline toward inexpressiveness through the use of only one or two notes. And even a conscious effort to overcome such monotonous speaking may only lead to a mechanical simulation of flexibility, resulting in an artificial style and stilted form of expression. The only real remedy for this fault is to be found by attaining a correct conception of natural, conversational inflection.

Inflection and imagery. One of the reasons that the conversationalist makes constant use of inflectional changes is that he is speaking naturally, without conscious vocal effort. His mind is focused so strongly upon his imagery that his vocal expression receives no conscious consideration and every syllable he utters expresses automatically the various shades of meaning he wishes to convey. And the resulting sincerity and animation in his manner manifests itself in the voicing of a natural and expressive melody.

Further consideration of the characteristics of pitch changes in the voice show that they follow several distinctive patterns.

Rising inflection. A rising inflection ordinarily indicates indecision, incompleteness of thought, or questioning. And as most of our expression evidences one of these attitudes, a large majority of sounds are voiced in this way. The chief function of the rise in the pitch of the voice is to connect what has already been expressed with that which is to follow.

In the following selection, note the large number of rising inflections, as indicated by the lines which curve upward.

THE SPHYNX

Near the Pyramids, more wondrous and more awful than all
 else in the land of Egypt, there sits the lonely Sphinx. . . . Upon
 ancient dynasties of Ethiopian and Egyptian kings—upon Greek
 and Roman, upon Arab and Ottoman conquerors—upon Napo-
 leon dreaming of an Eastern Empire—upon battle and pestilence
 —upon the ceaseless misery of the Egyptian race—upon keen-
 eyed travelers, Herodotus yesterday, Warburton today—upon
 all, and more, this unworldly Sphinx has watched, and watched
 like a Providence, with the same earnest eyes, and the same sad,
 tranquil mien. And we, we shall die, and Islam will wither
 away, and the Englishman, straining far over to hold his be-

loved India, will plant a firm foot on the banks of the Nile, and
 sit in the seats of the Faithful, and still that sleepless rock will
 lie watching and watching the works of the new busy race,
 with those same sad, earnest eyes, and the same tranquil mien
 everlasting. You dare not mock at the Sphinx!

—A. W. KINGLAKE

EXERCISES

1. Read the following verses, emphasizing the sounds that would normally employ a rising inflection.
2. In the following selections indicate in writing the sounds that would commonly take the rising inflection.

TO CELIA

Drink to me only with thine eyes,
 And I will pledge with mine;
 Or leave a kiss within the cup
 And I'll not ask for wine.
 The thirst that from the soul doth rise
 Doth ask a drink divine;
 But might I of Jove's nectar sup,
 I would not change for thine.

I sent thee late a rosy wreath,
 Not so much honoring thee
 As giving it the hope that there
 It might not withered be;
 But thou thereon didst only breathe
 And sent'st it back to me;
 Since when it grows, and smells, I swear,
 Not of itself but thee!

—BEN JONSON

TO SYLVIA

Who is Sylvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heav'ns such grace did lend her,
That she might admired be.

Is she kind, as she is fair;
For beauty lives with kindness;
Love doth to her eyes repair,
To help him of his blindness:
And, being help'd, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

—WILLIAM SHAKESPEARE

Falling inflection. In contrast to the significance of the rising inflection, the falling inflection denotes the completion of thought, the lack of connection between ideas. It conveys an attitude of conclusiveness, for which reason it is often employed at the ends of sentences. In addition, the downward slide is often used to designate the most important sounds. Although its overuse lends the effect of dogmatic and driving expression, when properly employed, it is an effective device.

The use of the falling inflection is shown in the following selection, by the lines that curve downward:

REPLY TO MR. CORRY

Has the gentleman done? Has he completely done? He was
unparliamentary from the beginning to the end of his speech.

There was scarce a word he uttered that was not a violation of
the privileges of the House. But I did not call him to order,
—why? because the limited talents of some men render it im-
possible for them to be severe without being unparliamentary.

But before I sit down I shall show him how to be severe and
parliamentary at the same time.

The right honorable gentleman has called me “an unim-
peached traitor.” I ask why not “traitor,” unqualified by any
epithet? I will tell him: it was because he durst not. It was
the act of a coward, who raises his arm to strike, but has not
courage to give the blow. I will not call him villain, because
it would be unparliamentary, and he is a privy counselor. I
will not call him fool, because he happens to be chancellor of
the exchequer. But I say, he is one who has abused the privilege
of Parliament and the freedom of debate, by uttering language

which, if spoken out of the House, I should answer only with
 a blow. I care not how high his situation, how low his character,
 how contemptible his speech; whether a privy counselor or a
 parasite, my answer would be a blow.

—HENRY GRATTON

EXERCISES

1. Read the following selections, placing especial emphasis on the sounds requiring a falling inflection.
2. Hand in twenty lines of the following selections, indicating the sounds that take the falling inflection.

SPEECH AT VINCENNES

It is true I am a Shawnee. My forefathers were warriors. Their son is a warrior. From them I take only my existence; from my tribe I take nothing. I am the maker of my own fortune; and oh! that I could make that of my red people, and of my country as great as the conceptions of my mind, when I think of the Spirit that rules the universe. I would not then come to Governor Harrison to ask him to tear the treaty and to obliterate the landmark; but I would say to him, Sir, you have liberty to return to your own country. The being within, communing with past ages, tells me that once, not until latterly, there was no white man on this continent; that it then belonged to red men, children of the same parents, placed on it by the Great Spirit that made them, to keep it, traverse it, to enjoy its productions, and to fill it with the same race, once a happy race, since made miserable by the white people, who are never contented, but always encroaching. The way, and the only way to check and to stop this evil, is for all the red men to unite in claiming a common and equal right in the land, as it was at first, and should be yet; for it never was divided, but belongs

to all for the use of each. That no part has a right to sell, even to each other, much less to strangers; those who want all, and will not do with less.

The white people have no right to take the land from the Indians, because they had it first; it is theirs. They may sell, but all must join. Any sale not made by all is not valid. The late sale is bad. It was made by a party only. Part do not know how to sell. It requires all to make a bargain for all. All red men have equal rights to the unoccupied land. The right of occupancy is as good in one place as in another. There cannot be two occupations in the same place. The first excludes all others. It is not so in hunting or travelling; for there the same ground will serve many, as they may follow each other all day; but the camp is stationary, and that is occupancy. It belongs to the first who sits down on his blanket or skins which he has thrown upon the ground; and till he leaves it no other has a right.

—TECUMSEH

SPEECH IN DEFENSE OF THE SOLDIERS

Gentlemen of the jury: This case has taken up much of our time, and it is likely to take up so much more that I must hasten to a close. Indeed, I should not have troubled you, by being thus lengthy, but from a sense of duty to the prisoners; they who in some sense may be said to have put their lives in my hands; they whose situation was so peculiar that we have necessarily taken up more time than ordinary cases require. They, under all these circumstances, placed a confidence it was my duty not to disappoint, and which I have aimed at discharging with fidelity. I trust you, gentlemen, will do the like; they you will examine and judge with a becoming temper of mind; remembering that they who are under oath to declare the whole truth think and act very differently from bystanders, who, being under no ties of this kind, take a latitude which is by no means admissible in a court of law.

I cannot close this cause better than by desiring you to con-

sider well the genius and spirit of the law which will be laid down, and to govern yourselves by this great standard of truth. To some purposes, you may be said, gentlemen, to be ministers of justice; and "ministers," says a learned judge, "appointed for the ends of public justice, should have written on their hearts the solemn engagements of his Majesty, at his coronation, to cause law and justice in mercy to be executed in all his judgments."

The quality of mercy is not strained;
It droppeth like the gentle rain from heaven.
It is twice blessed;
It blesses him that gives, and him that takes.

I leave you, gentlemen, hoping you will be directed in your inquiry and judgment to a right discharge of your duty. We shall all of us, gentlemen, have an hour of cool reflection when the feelings and agitations of the day shall have subsided; when we shall view things through a different and a much juster medium. It is then we all wish an absolving conscience. May you, gentlemen, now act such a part as will hereafter ensure it; such a part as may occasion the prisoners to rejoice. May the blessing of those who were in jeopardy of life come upon you—may the blessing of Him who is "not faulty to die" descend and rest upon you and your posterity.

—JOSIAH QUINCY

The U-curve. This type of inflection, whose pitch pattern may be symbolized by the letter *U*, denotes both the falling and rising of the voice during the sounding of a single syllable. Such pitch changes ordinarily portray perplexity or double meaning. The stress ordinarily occurs at the beginning of the downward glide. The voice would ordinarily follow the pattern of the *U*-curve when speaking the word, "Well," with an attitude of indecision. Its use may be noted further in the following sentences:

1. "Yes, it may be true."
2. "I don't know whether or not I should go."
3. "Sometimes I think he is innocent, yet . . ."

EXERCISES

1. Express your own thoughts on some subject as though you were not sure of their conclusiveness. Note the use of the inverted *U*-curve which naturally accompanies their expression.

2. Hand in twenty lines of some selection which portrays the attitudes indicated above. Add the *U*-curves in the proper places.

The inverted U-curve. There is also the inverted *U*-curve. The inflection thus indicated portrays indecision, a combination of meanings, or doubt. It also shows qualified disapprobation, surprise, or subtle implication. As with the *U*-curve, the contrasting meanings carried by the rising and falling inflections are both present in the inverted *U*-curve, with the result that the ultimate expression is indefinite. It may be used to express doubt in the sentence, "I don't know"; disapproval in the assertion, "No, I won't!"; or innuendo in the word, "Indeed!" It shows the perplexed attitude of Constance in the following passage:

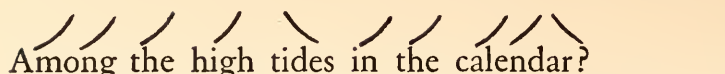
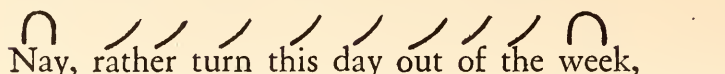

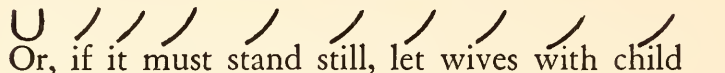
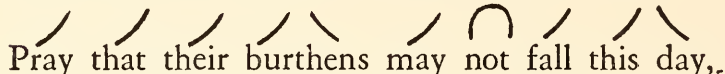


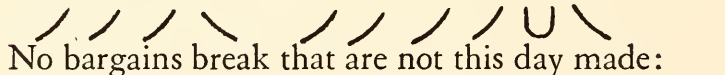
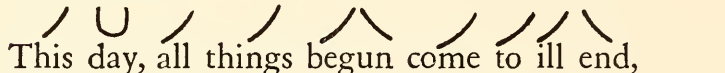

KING JOHN

Act III, Scene I

A wicked day, and not a holy day!

What hath this day deserved? What hath it done,

That it in golden letters should be set


 Among the high tides in the calendar?

 Nay, rather turn this day out of the week,

 This day of shame, oppression, perjury.

 Or, if it must stand still, let wives with child

 Pray that their burthens may not fall this day,

 Lest that their hopes prodigiously be cross'd:

 But on this day let seamen fear no wreck:

 No bargains break that are not this day made:

 This day, all things begun come to ill end,

 Yea, faith itself to hollow falsehood change!

—WILLIAM SHAKESPEARE

EXERCISES

1. Interpret carefully the following sentences, emphasizing the sounds that require the inverted *U*-curve.
 - A. "If we fail, it can be no worse for us."
 - B. "If ye be beasts, then stand there like fat oxen waiting for the butcher's knife! If ye be men, follow me!"
 - C. "If I could, I would."
 - D. "Well, I am surprised!"
2. Copy twenty lines of some selection that calls for the frequent use of the inverted *U*-curve. Add the symbols in the proper places.

The wave. The wave follows a more varied melody than the types of inflection described hitherto. With it the pitch

risers, falls, and moves upward again. At times, the order of the rising or falling of the tone may be reversed, according to the attitude of the speaker and the thought he is expressing. In addition to the blending in the *U*-curve of the significance of two meanings, the wave adds a third implication through still another slide of the voice. It comprises, then, a combination of the meanings implied by two upward curves and one downward curve, or vice versa. It usually accompanies attitudes of perplexity, annoyance, or conciliation. For example, the wave would be used in the

following sentence if the speaker were perturbed: "If we charge their guns, we shall die." Again, if he were expressing conciliating refusal, he would use the reverse form in saying, "No."

EXERCISES

1. Read the following sentences aloud, taking notice of the sounds that take the inflectional wave:
 - A. "I should like to buy it but the price is exorbitant."
 - B. "I think I like the one, but I am sure I like the other."
 - C. "Well, I did not expect to see you here."
 - D. "If it is for the best, you should do it."
 - E. "If we start now, we shall arrive on time."
2. Hand in twenty lines from literature, indicating the sounds taking the wave.
3. Assuming a mood of doubt, perplexity, or annoyance, express your own thoughts on some subject. Note the times that you employ the wave.

Factors influencing inflection. It has not been our intention to imply that particular attitudes are expressed by

the same form of inflection on every occasion. Rather, it should be recognized that individual habits of inflection, varying situations, and different moods may cause the same speech content to be expressed in a variety of tone patterns. But we have indicated that the voice follows general rules of inflection.

Intonation. In addition to pitch changes that occur during the voicing of single speech sounds, tones also vary their position in the musical scale as they pass from syllable to syllable and word to word. These changes in the form of the tone pattern are called intonation. The intervals between the syllables and words are known as steps. As in the case of inflection, the rules pertaining to the use of these changes are very general, since various moods and individual speech habits prohibit prognostication of their behavior in every instance.

Range of pitch. The length of the steps between syllables and words ordinarily varies with the attitude of the speaker and the type of message he is conveying. If he is quietly relating some commonplace experience, he will usually employ short intervals; if his emotional tone lies within moderate extremes, he will probably utilize a medium range of pitch; and when he is greatly aroused, he will likely use long steps. To be most effective, the speaker should develop the ability to manifest through his voice all types of emotion and in this connection he will find an able ally in the proper use of intonation.

The following passages illustrate the use of the short, medium, and wide pitch intervals. In reading them, the symbols are to be interpreted as follows: the small x indicates the relative pitch level of the word it accompanies in

the phrase or sentence; the large *X* shows both the melody relationship and the stressed word. The period indicates the completion of the thought. The intervals shown are not to be construed as arbitrary but to illustrate the general activity of the voice in speaking.

SHORT PITCH RANGE. The following sentence, delivered in a quiet manner, would be spoken with a short pitch interval.

The Night Is Cool
 X
 X.
 x
 x

EXERCISES

1. Indicate graphically the intonation and points of stress in twenty lines of one of the following selections.
2. Read the following selections, adapting your mood to require the use of a narrow pitch range.
3. Express your own thoughts on some subject, adopting an attitude that calls for the employment of short intervals.

IGNORANCE IN OUR COUNTRY A CRIME

The experience of the ages that are past, the hopes of the ages that are yet to come, unite their voices in an appeal to us; they implore us to think more of the character of our people than of its numbers; to look upon our vast natural resources, not as tempters to ostentation and pride, but as a means to be converted, by the refining alchemy of education, into mental and spiritual treasures; they supplicate us to seek for whatever complacency or self-satisfaction we are disposed to indulge, not in the extent of our territory, or in the products of our soil but in the expansion and perpetuation of the means of human happiness; they beseech us to exchange the luxuries of sense for the

joys of charity, and thus give to the world the example of a nation whose wisdom increases with its prosperity, and whose virtues are equal to its power. For these ends they enjoin upon us a more earnest, a more universal, a more religious devotion of our exertions and resources to the culture of the youthful mind and heart of the nation. Their gathered voices assert the eternal truth that, in a Republic, ignorance is a crime; and that private immorality is not less an approbrium to the state than it is guilt in the perpetrator.

—HORACE MANN

DUTY

The sweetest lives are those to duty wed,
 Whose deeds, both great and small,
 Are close-knit strands of an unbroken thread
 Whose love ennobles all.
 The world may sound no trumpet, ring no bells;
 The book of life, the shining record tells.
 Thy love shall chant its own beatitudes,
 After its own life-working. A child's kiss
 Set on thy singing lips shall make thee glad;
 A poor man served by thee shall make thee rich;
 A sick man helped by thee shall make thee strong;
 Thou shalt be served thyself by every sense
 Of service thou renderest.

—ROBERT BROWNING

MEDIUM PITCH RANGE. The following sentence illustrates the use of the medium step. Note that the stressed sounds are farther from the general pitch level than the unimportant ones.

The Cur-few Tolls the Knell of Parting Day

	X	X					X	
				x	x			x
x						x	x	x.

EXERCISES

1. Represent graphically the course of the voice in twenty lines from one of the following selections.
2. Read the following passages, with an attitude calling for the use of medium steps.

FOR THE GREATER REPUBLIC, NOT IMPERIALISM

Gentlemen of the Union League,—The Republic never retreats. Why should it retreat? The Republic is the highest form of civilization, and civilization must advance. The Republic's young men are the most virile and unwasted of the world, and they pant for enterprise worthy of their power. The Republic's preparation has been the self-discipline of a century, and that preparedness has found its task. The Republic's opportunity is as noble as its strength, and that opportunity is here. The Republic's duty is as sacred as its opportunity is real, and Americans never desert their duty.

The Republic could not retreat if it would; whatever its destiny, it must proceed. For the American Republic is a part of the movement of the race,—the most masterful race of history,—and race movements are not to be stayed by the hand of man. They are mighty answers to Divine commands. Their leaders are not only statesmen of peoples—they are prophets of God. The inherent tendencies of a race are its highest law. They precede and survive all statutes, all constitutions. The first question real statesmanship asks is: What are the abiding characteristics of my people? From that basis all reasoning may be natural and true. From any other basis all reasoning must be artificial and false.

The sovereign tendencies of our race are organization and government. We govern so well that we govern ourselves. We organize by instinct. Under the flag of England our race builds an empire out of the ends of earth. In Australia it is to-day erecting a nation out of fragments. In America it wove out of segregated settlements that complex and wonderful organization called

the American Republic. Everywhere it builds. Everywhere it is the spirit of regulated liberty. Everywhere it obeys that Voice not to be denied which bids us strive and rest not, makes of us our brothers' keeper, and appoints us steward under God of the civilization of the world. . . .

The Republic never retreats. Its flag is the only flag that has never known defeat. Where the flag leads we follow, for we know that the hand that bears it onward is the unseen hand of God. We follow the flag and independence is ours. We follow the flag and nationality is ours. We follow the flag and oceans are ruled. We follow the flag, and, in Occident and Orient, tyranny falls and barbarism is subdued. We follow the flag at Trenton and Valley Forge; at Saratoga and upon the crimson seas; at Buena Vista and Chapultepec; at Gettysburg and Missionary Ridge; at Santiago and Manila; and everywhere and always it means larger liberty, nobler opportunity, and greater human happiness, for everywhere and always it means the blessings of the Greater Republic. And so God leads, we follow the flag, and the Republic never retreats.

—ALBERT J. BEVERIDGE

TRIAL OF WARREN HASTINGS

There is nothing, my lords, to be found in the history of human turpitude; nothing in the nervous delineations and penetrating brevity of Tacitus; nothing in the luminous and luxuriant pages of Gibbon, or of any other historian, dead or living, who, searching into measures and characters with the rigor of truth, presents to our abhorrence depravity in its blackest shapes, which can equal, in the grossness of the guilt, or in the hardness of heart with which it was conducted, or in low and groveling motives, the acts and character of the prisoner. It was he who, in the base desire of stripping two helpless women, could stir the son to rise up in vengeance against them; who, when that son had certain touches of nature in his breast, certain feelings of an awakened conscience, could accuse him of entertaining peevish objections to the plunder and sacrifice of his mother; who,

having finally divested him of all thought, all reflection, all memory, all conscience, all tenderness and duty as a son, all dignity as a monarch; having destroyed his character and depopulated his country, at length brought him to violate the dearest ties of nature, in countenancing the destruction of his parents. This crime, I say, has no parallel or prototype in the Old World or the New, from the day of original sin to the present hour.

—RICHARD BRINSLEY SHERIDAN

PATRIOTISM

I do not see how any one can rise on this occasion without trembling. It has been illustrated by too many distinguished names, it has brought forth too many striking sentiments, not to give every orator the certainty that he will fall short of its traditions and the doubt if he will so disastrously. But of one thing I am sure; it behooves the speaker to-day to be candid: no elegant or inflated common-places, concealing one's real sentiments by the excuse of academic dignity of courtesy, ought to sully the honesty with which brethren speak to each other. The first, the only aim of every university is the investigation and propagation of truth; truth in the convictions and truth in the utterance.

—WILLIAM EVERETT

WIDE PITCH RANGE. The following tonal pattern illustrates the use of wide steps, which would ordinarily accompany the expression of such strong emotional feelings as anger, joy, and patriotic fervor.

In-de-pen-dence Now, and In-de-pen-dence For-ev-er

X

X

X X X

X

X

X X X X X X.

EXERCISES

1. Chart the intervals in twenty lines of the following selections.
2. Read aloud the following selections, adopting an attitude that calls for the use of a wide pitch range.

THE ARMAGEDDON SPEECH

It is not a partisan issue; it is more than a political issue; it is a great moral issue. If we condone political theft, if we do not resent the kinds of wrong and injustice that injuriously affect the whole nation, not merely our democratic form of government, but our civilization can not endure.

Tonight, we come together to protest against a crime which strikes straight at the heart of every principle of political decency and honesty, a crime which represents treason to the people and the usurpation of the sovereignty of the people by irresponsible political bosses, inspired by the sinister influences of moneyed privilege.

We are against privilege. We believe in striking down every bulwark of privilege. And, above all, we are against the evil alliance of special privilege in business, with special business in politics. We believe in giving the people a free hand to work in efficient fashion for true justice. To the big man and to the little man, in all the relations of life, we pledge justice and fair dealing.

A period of change is upon us. Our opponents, the men of inaction, ask us to stand still. But we could not stand still if we would. We must either go forward or go backward. Never was the need more imperative than now for men of vision who are also men of action.

—THEODORE ROOSEVELT

SPARTACUS TO THE GLADIATORS AT CAPUA

Ye call me chief; and ye do well to call him chief who for twelve long years has met upon the arena every shape of man or

beast the broad Empire of Rome could furnish, and who never lowered his arm. If there be one among you who can say that, ever, in public fight or private brawl, my actions did belie my tongue, let him stand forth and say it. If there be three in all your company dare face me on the bloody sand, let them come on. And yet I was not always thus—a hired butcher, a savage chief of still more savage men. My ancestors came from old Sparta, and settled among the vineclad rocks and citron groves of Syrasella. My early life ran quiet as the brooks by which I sported; and when, at noon, I gathered the sheep beneath the shade, and played upon the shepherd's flute, there was a friend, the son of a neighbor, to join me in the pastime. We led our flocks to the same pasture, and partook together our rustic meal. . . .

One evening, after the sheep were folded, and we were all seated beneath the myrtle which shaded our cottage, my grand-sire, an old man, was telling of Marathon and Leuctra; and how, in ancient times, a little band of Spartans, in a defile of the mountains, had withstood a whole army. I did not then know what war was; but my cheeks burned, I know not why, and I clasped the knees of that venerable man, till my mother, parting the hair from off my brow, kissed my throbbing temples, and bade me go to rest, and think no more of those old tales and savage wars.

That very night the Romans landed on our coast. I saw the breast that had nourished me trampled by the hoof of the war-horse—the bleeding body of my father flung amidst the blazing rafters of our dwelling! Today I killed a man in the arena; and, when I broke his helmet-clasp, behold! he was my friend! He knows me, smiled faintly, gasped and died—the same sweet smile upon his lips that I had marked, when, in adventurous boyhood, we scaled the lofty cliff to pluck the first ripe grapes, and bear them home in childish triumph! I told the pretor that the dead man had been my friend, generous and brave; and I begged that I might bear away the body, to burn it on a funeral pile, and mourn over its ashes. Ay! upon my knees,

amid the dust and blood of the arena, I begged that poor boon, while all the assembled maids and matrons, and the holy virgins they call vestals, and the rabble, shouted in derision, deeming it rare sport, forsooth, to see Rome's fiercest gladiator turn pale and tremble at sight of that piece of bleeding clay! And the pretor drew back as if I were pollution, and sternly said, "Let the carrion rot! There are no noble men but Romans."

And so, fellow gladiators, must you, and so must I, die like dogs! O Rome! Rome! Thou hast been a tender nurse to me. Ay! thou hast given to that poor, gentle, timid shepherd lad, who never knew a harsher tone than a flute-note, muscles of iron and a heart of flint; taught him to drive the sword through plaited mail and links of rugged brass, and warm it in the marrow of his foe—to gaze into the glaring eyeballs of the fierce Numidian lion, even as a boy upon a laughing girl! And he shall pay thee back, until the yellow Tiber is red as frothing wine, and in its deepest ooze thy life blood lies curdled!

Ye stand here now like giants, as ye are! The strength of brass is in your toughened sinews: but tomorrow some Roman Adonis, breathing sweet perfume from his curly locks, shall with his lily fingers pat your red brawn, and bet his sesterces upon your blood. Hark! hear ye yon lion roaring in his den? 'Tis three days since he has tasted flesh; but tomorrow he shall break his fast upon yours—and a dainty meal for him ye will be!

If ye are beasts, then stand here like fat oxen, waiting for the butcher's knife! If ye are men, follow me! Strike down yon guard, gain the mountain passes, and there do bloody work, as did your sires at old Thermopylae! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master's lash? O comrades! warriors! Thracians! If we must fight, let us fight for ourselves! If we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle.

—JOSIAH KELLOGG

Lack of intonation. There are times when a speaker will express his ideas without any perceptible changes in the pitch of his voice. If so, he is using the level intonation accompanying attitudes of determination or calm, impersonal statements. For example, in showing a resolute attitude toward the thought under consideration, he might use a single note of the voice to state, "I will not!" Similarly, if he were making a pronouncement, as in the case of a judge passing sentence or a servant speaking to his master, he might divorce his expression of pitch changes.

Monotonous tone. Although lack of intonation at times characterizes natural expression, its continued use constitutes a common fault of public address, monotonous speaking. The result is that the speech becomes wearisome to the auditors, because the speaker's voice lacks contrast and inflection. When there is proper intonation, the voice makes use of a large part of the vocal range in expressing various emotions. Thus, the stilted vocal delivery of the speaker who employs the monotonous tone inveighs heavily against the effectiveness of the message.

To overcome habits of using unvaried pitch, the speaker should increase his concentration upon the ideas he is expressing, make more use of his imagery, for such procedure will inculcate in his intonation the desired flexibility of natural expression. A careful analysis of the intonation used in earnest conversation will also furnish him a melody pattern that he may employ as a model.

Emphasis

Vocal emphasis refers to the use of various devices of utterance in order to bring out particular meanings in the

speaker's words. Among the expressional factors that may be conscripted to achieve this objective are inflection, force, intonation, and pause.

In addition to its contribution to the clear expression of the intent of the speaker's words, emphasis lends variety to the tone pattern. Also, from a physiological viewpoint, this vehicle is beneficial to the vocal organs in that it permits them to vary their muscular tension.

Emphasis and pitch. Emphasis upon certain words or phrases is usually accompanied by a rise in the pitch of the voice. In addition, there is ordinarily a definite ratio between the amount of emphasis employed and the degree of change in the pitch; that is, the greater the emphasis the wider the steps in change in intonation. Although emphasis may be attained by the use of contrasting low tones, such procedure is exceptional, as the natural tendency is to accompany increased force with a corresponding higher level of tone.

Emphasis and imagery. If the speaker depends upon his mental contents for stimulating his expression, he will accentuate important sounds unconsciously. If he fails to concentrate upon the ideas he is conveying, however, his vocal manner will lack spontaneous accentuation, appear artificial and restricted. The degree of spontaneous emphasis that he employs thus furnishes an index to the amount of reflection he gives to his thoughts.

Oral and written emphasis. One of the principal characteristics distinguishing the spoken word from the written word is that the former may convey a greater variety of ideas. Whereas the significance of sentences conveyed by the printed page are usually restricted to the meaning

implied by the context, oral expression of a particular sentence may convey many meanings, according to the speaker's use of emphasis. The distinctive connotations that emphasis may convey in a particular statement are illustrated in the following sentences. Note that by emphasizing each word in turn, six different meanings are conveyed:

William gave his friend two pencils.
 William *gave* his friend two pencils.
 William gave *his* friend two pencils.
 William gave his *friend* two pencils.
 William gave his friend *two* pencils.
 William gave his friend two *pencils*.

Climax

Climax, as we have indicated previously, is a powerful rhetorical device. It is used ordinarily as a means of stressing the most important points of the message.

Climax and rate. Climax is ordinarily characterized by a marked increase or decrease in the rate of utterance. It may be achieved in the first instance by a gradual acceleration of the flow of words until the highest point is reached. In the second case, the sudden introduction of a slower rate, accompanied by increased stress on important words, aids in creating the climactic effect.

Climax and suspense. Another device for creating climax is suspense. In its use the speaker builds step by step, in rising emotional crescendo, his successive thoughts, always holding in abeyance the culminating statement or opinion until the most impressive moment for its utterance. The emphasis is so placed that the hearers are carried to an emotionally receptive peak.

Congruity

Public speaking shares with other arts the objective of congruity of presentation. This principle implies that all the elements of expression shall assume roles commensurate with their importance in conveying the speaker's thoughts. The violation of this rule in other fields of art would be apparent if a painter, in portraying grazing cattle, should embody the distant hills with dominating hues; if a singer should interpret with voluminous tones the patter of raindrops on the housetops; or if a poet should describe a beautiful sunset in bravura style.

In these instances the expressional elements of the portrayal would not be in proportion, would not perform their proper function in relation to the other parts. Rather, some of the attributes would overshadow the clear presentation of the central theme, with the result that there would be a lack of balance in the portrayals.

Applied to the voice in public address, this principle dictates that all the elements of vocal expression should be so coördinated in their action that none will intrude upon the clear conveyance of the message. A few such obstructions to clearness are implied by the following typical reactions of listeners to previous speakers:

"The speaker obviously took pride in his enunciation, for he placed great stress on his consonants."

"I have never heard anyone speak so rapidly."

"The rasping quality of his voice nearly drove me to distraction."

"I could not hear many of the words he spoke."

Such references indicate that the speakers designated were

but partially effective. Whereas their primary purpose was to convey a message, the prominence of certain vocal defects obviated the complete realization of this objective.

QUESTIONS

1. Describe the mental attitude that the beginner should assume.
2. What is the ideal speaking rate? Describe its virtues.
3. Define phrasing. By what means are groups of words phrased?
4. Why do pauses benefit the speaker? The listeners?
5. What is the pause for effect? When is it effective?
6. Contrast the distribution of pauses in conversation and public address.
7. What speaking defect often succeeds the acquisition of a proper speaking rate? How may this fault be eradicated?
8. What is voice projection? Upon what does proper projection depend?
9. What factors influence the degree of volume that should be employed? How may the proper degree be ascertained?
10. Define pitch. What is the pitch range of the average speaking voice?
11. What is inflection? Explain the relationship of inflection and imagery.
12. Name the kinds of inflection. Indicate their significance.
13. What factors influence inflection?
14. Define intonation.
15. Describe the influence of the speaker's attitude upon his intonation.
16. When does the speaker ordinarily employ a narrow pitch range? A medium range? A wide range? No intonation?

17. What is a monotonous tone? How may this defect be overcome?

18. What is emphasis? Indicate the relationship between emphasis and pitch; emphasis and imagery.

19. Contrast the part played by emphasis in oral and written expression. Illustrate.

20. What is climax? Indicate its importance.

21. Relate climax to the speaking rate, voice projection, and suspense.

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PART IV

MENTAL BASES OF SPEECH

CHAPTER XIII

Attention

Types of Attention

Let us assume that we are members of an audience gathered to hear a well-known speaker, and analyze the prevailing psychological factors.

We note that the listeners give the speaker their initial attention because his movements and opening words demand it; second, they continue to be attentive because of the development of interest in the subject matter; and third, they give their attention, even when the speaker presents new materials or considers remote ends, because they consider his message worth while.

These types of attention, which may be called involuntary, nonvoluntary, and voluntary, should be familiar to the speaker, for knowledge of them will aid him in attracting and maintaining his control over the minds of his auditors.

Involuntary attention. Involuntary attention is attracted by stimuli to which people react without conscious effort, such as sudden contrasts in the intensity of sensations or their constant recurrence. Such attention is given without effort and soon terminates unless accompanied by interest. For example, if the speaker resorts to sudden contrasts in his rate of speaking, quickly changes his volume or

pitch, or makes sudden movements on the platform, he attracts involuntary attention.

Nonvoluntary attention. This type of attention depends upon such factors as the hereditary and environmental background of the listeners and their attitude of the moment. It can only be attained when accompanied by their interest, and although they may expend considerable energy in giving their attention, they do so without conscious effort. Thus, if a speech possesses appeal for the hearers, their attention will be freely given.

Voluntary attention. Voluntary attention, like the non-voluntary type, is also conditioned by the viewpoint of the listeners. It differs from the latter, however, in that it may only be sustained with conscious effort. Because the end is more remote, it is necessary for determination and desire to participate as energizing factors. For these reasons, maintaining the voluntary attention of the hearers is the most challenging psychological problem of the speaker.

Holding Initial Attention

Audience members are generally attracted to speech occasions because (1) they are interested in the subject, (2) they have heard of the speaker's prominence or views, or (3) they know the nature of the gathering. And as they are interested in the gathering, they are prepared to give the speaker their initial attention. The latter's problem thus resolves itself into one of maintaining this initial attitude. And to accomplish this purpose he must strive to counteract the hearers' tendencies to relax and lose interest when their initial curiosity has been requited. He must exert continuous effort to hold the attention of the listeners

once they have ascertained the context of the address, seen the speaker and heard his initial words, or noted the principal characteristics of the occasion.

Fluctuation of Attention

Another reason that the speaker must endeavor constantly to control the minds of the hearers is that the attention of the latter is constantly shifting from one element of the situation to another. This behavior is caused by the dominant characteristics of attention, which cause it to be mobile and exploratory, constantly seeking new stimuli in the environment. Evidence of this quality may be appreciated by the following experiments: First, note the fluctuating nature of the senses by looking intently at a single word on a printed page. Notice that one part, then another, stands out. Or try to think constantly of a word and perceive that other ideas intrude upon your concentration. Second, note the shifting of attention caused by the nature of the sense organs while looking at two similar shades or colors. See how one stands out for a short period, then merges with the other, again reappears. Now place a watch at such a distance from the ear that the ticking is barely audible and listen to the sounds fade out after an interval of approximately twenty seconds, later to become audible again. These fluctuations show the mobility of the hearers' attention and indicate the speaker's problem in maintaining control of their minds during his address.

Interest

We have seen that the most effective means for the speaker to sustain the auditors' attention is by stimulating

their interest in his subject. And such interest appears only when the speaker causes the hearers to associate the elements of his message with things that appeal to their desires, refers to immediate rather than remote ends, or makes new elements and remote objects important by association. The speaker should thus introduce each new idea by relating it to elements of the present knowledge of the listeners.

Even when the speaker has a definite message to convey, and his thoughts lie within the sphere of the common experience of the auditors, there are certain subjects possessing more appeal than others, certain methods of preparing a speech psychologically superior to others. The reason is that some characteristics of the subject matter or composition of the speech possess particular appeal. We shall refer to these factors of effectiveness as *Basic Interests* and as *Supplementary Interests*.

Basic interests. Appeals to Basic Interests have motivating influence because they pertain to the fundamental desires of the auditors, concern their well-being. For example, if the speaker imparts information that will help the listeners to preserve or foster their welfare, designates to them ways of raising their standard of living or increasing the esteem of their fellows, he appeals directly to their most impelling considerations. These appeals ordinarily inhere in the subject of the address.

Supplementary interests. The appeal to audience attention through Supplementary Interests may be derived from the speech subject, the composition, or both. They include the use of illustrative matter, novelty in the treatment of the materials, allusions to common experience, and

lively content. Because of the numerous ways of effecting appeal in this connection, we shall consider a few of these forms in more detail.

Illustrative materials. How often have we noticed members of an audience listening quietly, albeit reacting negatively, to a speaker's dry recital of facts? And do we not remember the sudden rebirth of interest among the hearers, the reconcentration of their attention upon the discourse as he introduced certain illustrative materials in explanation or support of his assertions?

The principle involved is that the listeners were more interested in expository matter that served to bring home to them in an intimate way the implications of the message, than in abstract assertions. Also, their mental imagery permitted them to comprehend more easily and clearly the ideas developed in this form.

Novelty. When the speaker presents unusual aspects of a subject or piques the curiosity of the hearers, he utilizes the appeal of novelty. As listeners are commonly interested in objects, situations, or ideas that are out of the ordinary, the presentation of materials by a unique approach invests the speech with elements of interest. This appeal commonly inheres in the speech composition. Ofttimes there may be added the element of suspense, which leads the hearers to attempt to prognosticate the solution of the issues or situations presented, thereby holding their interest until their ultimate unfoldment.

The similar. Auditors are usually more interested in the presentation of facts lying within their experience than in those that are strange. The presentation of familiar facts or situations possesses appeal by creating in the minds of

the listeners a feeling of intimacy with the subject matter.

The following selection from a speech of Daniel Webster is replete with such references:

Mr. President: I shall enter on no encomium upon Massachusetts; she needs none. There she is, behold her, and judge for yourselves. There is her history; the world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever. The bones of her sons, falling in the great struggle for Independence, now lie mingled with the soil of every State from New England to Georgia; and there they will lie forever. . . .

Humor. Humor may be incorporated in a speech either by the media of the situations described or the diction in which the message is couched. Humorous elements in an address tend to alleviate labored and too-serious modes of presentation and help to keep the listeners in a lighter, more receptive mood.

The speaker, however, should use humor primarily as an aid to achieving an entertaining style, never at the expense of his message. Also, care should be taken that humorous references pertain directly to the ideas under discussion. In this way the speech will possess logical as well as psychological appeal. The following portion of a speech by Daniel Webster in which he replied to an address by Senator Hayne illustrates the use of elements of humor:

The honorable member complained that I had slept on his speech. I must have slept on it, or not slept at all. The moment the honorable member sat down, his friend from Missouri rose, and, with much honeyed commendation of the speech, suggested that the impressions which it had produced were too

charming and delightful to be disturbed by other sentiments or other sounds, and proposed that the Senate should adjourn. Would it have been quite amiable in me, sir, to interrupt this excellent good feeling? Must I not have been absolutely malicious if I could have thrust myself forward to destroy sensations thus pleasing? Was it not much better and kinder, both to sleep upon them myself and to allow others also the pleasure of sleeping upon them? But if it be meant, by sleeping upon his speech, that I took time to prepare a reply to it, it is quite a mistake. I did sleep on the gentleman's speech; and slept soundly. And I slept equally well on his speech of yesterday, to which I am now replying.

Audience Participation

Upon many occasions the listeners suffer with the speaker the torture of embarrassment resulting from his lapses of thinking, his inadvertent use of the wrong word, or the unadaptiveness of his theme to the occasion. Again, they oftentimes tense themselves as they emphatically urge the central figures of the narrative to great heights of endeavor or condemn them to abysmal chasms of derogation. These manifestations illustrate the inclination and ability of the listeners to participate both mentally and physically in the activities of the speech occasion.

These reactions occur because the listeners participate imaginatively when the speaker relates a harrowing experience, describes a colorful scene, or imparts facts appealing strongly to their views. This capacity of the auditors to share the speaker's sensations and live with him the situations he is describing should be appreciated by every speaker, for it implies that a proper psychological appeal to the hearers will lead them to assume a coöperative part in the recital.

QUESTIONS

1. Define the types of attention.
2. For what reasons are listeners attracted to speech occasions?
3. What is the hearer's natural tendency once his initial interest has been requited? What is the speaker's consequent problem?
4. Indicate the principal reasons for the fluctuation of attention.
5. What is the most important medium for maintaining audience attention?
6. What are Basic Interests; Supplementary Interests? Describe the role of each. Which Interests inhere in the speech subject? In the speech composition? In both?
7. Describe the mental bases of audience participation in the speech occasion. Indicate the manifestations of their action.

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CHAPTER XIV

The Mind and Audience Control

The Mental Image

An important medium for influencing the listeners' behavior is the mental image. For present purposes it may be defined as "the mental picture of an idea." The speaker should be familiar with the characteristics of this phenomenon, for its proper use is a definite asset to effective public address. The psychological basis for the image is the ability of the mind to recall past impressions in the form of mental pictures. Further, these images often recur with a vividness approximating that of the original impression. For example, when the speaker refers to such concrete objects as trees, birds, and houses, he inspires the minds of the hearers to conjure up definite mental pictures of these objects, thereby enhancing the significance of his words. Also, concentration by the speaker upon these concepts as they reappear in his mind will arouse the related emotions essential to clear expression.

Characteristics of images. Two outstanding attributes of the mental image are range and instantaneity. These characteristics may be apprehended by examining the function of the mental processes during recall. For illustrative purposes, let us assume that a man is inspecting an old gun and that its appearance recalls to him the horrors of the

Civil War. In such a case his mind would carry him back seventy years and convey him two thousand miles away. We note here the characteristic of range of imagery as manifested in both time and space. There is also demonstrated the quality of instantaneity, for the image of the remote event is recalled immediately upon its stimulation.

Types of images. We may now describe the two types of images, those of memory and those of imagination.

The memory image. A memory image is the pictured recall of an original experience. The idea remembered may have been induced initially either through the incitation of a single sense organ or by means of simultaneous appeals to several. Thus, when the speaker stimulates the memory imagery of the auditors, he arouses in their minds recollections of previous impressions they have received through their own sensory channels. The ability to call up memory images is derived from the properties of the mind involved in the memory process, which action comprises the phases of (1) learning, (2) retention, (3) recall, and (4) recognition.

1. **LEARNING.** The first step in memory is learning, the experiencing of the original sense impression. Without this initial learning, memory is impossible, for the mind can recall nothing it has not first perceived. The particular things that the individual learns depend upon such factors as his hereditary and environmental background, his attitudes of the moment, and the nature of the stimuli.

2. **RETENTION.** The next phase of the memory process is the retention of the things learned. During this period the mind is neither conscious of these impressions nor does it retain them in definite form.

3. **RECALL.** Recall is the bringing to mind of ideas retained. At this time they appear in consciousness in the form of images resembling the original impressions. These concepts reappear only when aroused by present ideas associated with them in meaning.

4. **RECOGNITION.** Once an idea has been recalled, the mind places it in its proper perspective in relation to the facts that aroused it. Concentration upon this new ideational composite then results in the acquisition of a feeling of familiarity with the original idea. This final phase of the memory process is called recognition.

The imaginary image. We have seen that mental images are composed of experiential data that the mind recalls under the prompting of relevant ideas. The original concepts do not always reappear—as do memory images—in their initial form, however. At times they recur as elements in perceptual patterns entirely distinct from the original experience. In these cases the images are imaginary. The imaginary image comprises sense impressions recalled and reconstructed to form a new mental picture. A major portion of images are of the imaginary type, for the imagination may construct many patterns with a given number of images, whereas memory images in each case duplicate the original sensory impressions.

Imagery and Imageless Thought

It should not be construed, however, that the mind depends solely upon imagery for thinking. On the contrary, many opinions are formed as the result of meanings and attitudes derived from the sensing of relationships between ideas. Such conclusions are commonly derived from judg-

ments of the general qualities of things and are based on feelings of the moment, whereas the impressions formed from a pictorial appeal are based upon specific images and are uninfluenced by attitudes. For this reason the speaker may obtain more effective audience control by appealing to the listeners' imagery, for the ideas he presents in this form are more easily and clearly comprehended than those he posits in abstract terms. In the former case the listeners may acquire cognition immediately upon grasping the import of the mental pictures, whereas in the latter instance they may only acquire understanding after due consideration of all the abstractions presented.

Types of Experience

The speaker cannot transfer his ideas to his listeners; he can only suggest them by arousing in their minds concepts similar to his own. Further, this inspiration of the hearers' minds is only possible if they are able to interpret his ideas in light of their own experience.

If the listeners do not share this experiential background with the speaker, they will be unable to comprehend clearly his thoughts, and the effectiveness of his message will be impaired. For this reason, the speaker should be familiar with the two types of experience comprising the bases for comprehension—immediate and mediate.

Immediate experience. If the recalled ideas result from original sense impressions, they constitute immediate experience. Percepts of this nature are brought to mind in the form of memory images. For example, if the speaker were to describe a trip he had taken, his exposition would be inspired by memory images and his sources of knowl-

edge would lie within his immediate experience. Similarly, if the auditors had at some time journeyed over the same country, their comprehension would likewise be incited by the recall of original sense impressions and their ideas would be derived from immediate experience.

Mediate experience. Ideas derived from vicarious learning compose mediate experience. In such instances their source is the learning of others. A great portion of knowledge comes through this channel, for the experience of the race is larger than that of the individual. The mental pictures of mediate experience are imaginary images.

Mediate experience would be the source of information if a contemporary speaker were describing certain incidents of the Revolutionary War. In such a case he would draw upon his vicarious learning in relating such events as the midnight ride of Paul Revere, the arming of the settlers, and the fighting at Lexington and Concord. Likewise, the hearers would comprehend the message by recourse to their mediate experience. It should be noted that if the speaker and the auditors reflect intently upon the ideas portrayed, both the description and its comprehension will be as clear as though the source of recall were immediate experience. The mental processes involved in the employment of imagery and the utilization of the resources of experience are represented graphically in Figs. 3 and 4 on pages 216, 217.

Audience Imagery

In order to be most successful in arousing the imagery of a particular audience, the speaker should ascertain, as far as possible, the type of listeners he is to address—their average age, experience, and interests—and adapt his appeal

accordingly. If he is to speak to children, he should employ considerable object imagery, inasmuch as most of the thinking of those of immature age pertains to the use of objects; if his message is to be directed to adults, he should incorporate a large amount of word imagery, as adults deal constantly with language. Thus, he should make sure that the contents of his pictorial appeal lies within the experience of the hearers and is focused in the direction of their interest.

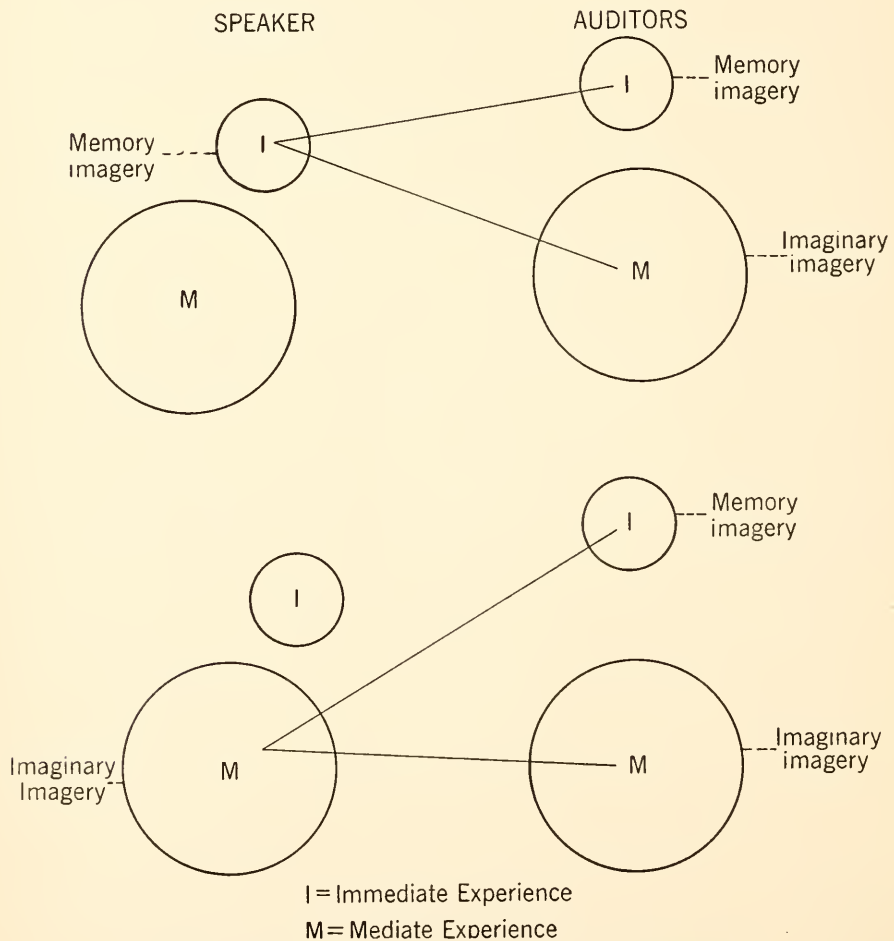


Fig. 3. Bases of Audience Comprehension.

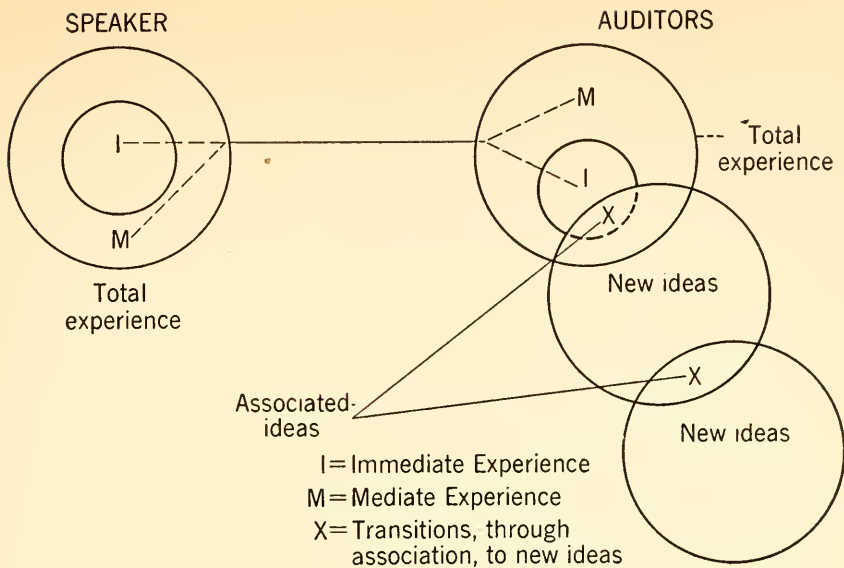


Fig. 4. Steps in Audience Comprehension.

EXERCISES

1. Hand in twenty-five lines of some famous oration wherein ideas expressed are derived from the speaker's immediate experience.

2. Hand in twenty-five lines from a well-known oration in which the references are to the speaker's mediate experience.

Succession of Images

It has been stated hitherto that the speaker should concentrate upon each idea before he expresses it. His proper mental action subsequent to the conveyance of the idea may now be noted. Such action dictates that he should reflect immediately upon the next thought and choose the symbols for its expression. This procedure, which should characterize his mental behavior throughout the address, will then resolve itself into the conveyance of a series of ideas. The psychological behavior involved, which may be apprehended

by introspection, will then comprise the focusing of the mind upon a particular image, placing this concept in its proper setting through associated ideas, and passing to a subsequent thought.

The student may cultivate the habit of following this chain of ideas by choosing selections for practice that are replete with appeals to the imagery, such as concrete words and figures of speech, and concentrating upon each successive image as it appears in his mind.

The ability of the mind to pass from the visualization of a single idea to the formation of essential relationships between successive concepts may be noted by reading the following groups of verbal symbols. Each word should be spoken slowly and in order. It will be apparent that the mind first senses the significance of a particular word or groups of words as they are voiced, passes to the next, and eventually weaves the entire sequence of symbols into the imaginary pattern of a complete episode.

Calm seas	Python
A ship	Suspension
Typhoon	Helpless woman
Splintering sounds	Terror
Calm	Approximation
Floating spars	Flashing knife
	Native servant
Whining struts	Night patrol
Upward glances	Mountain road
Realization	Eerie shadows
Tension	A screech
A crash	Recognition
Native hut	Wildcat
Rafters	

Leaning pillars	Harried expressions
Crashing timbers	Tired clerks
Scattered splinters	Trampled feet
Piles of plaster	Screeching patrons
Termites	Dodging pedestrians
	Blaring horns
River bank	Irate drivers
Tents	Crumpled mudguards
Campfires	Muttering motormen
Sentries	Distraught conductors
See	Sardined commuters
Bugle calls	Bored Santa Claus
Screams	Chirping offspring
Wounded	Solicitous parents
Dead	Gloating capitalists
Tents	Depleted budgets
Campfires	Unpaid bills
Sentries	Domestic repercussions
See	Relapses
Sales mobs	Christmas

Mechanical attempts by the speaker to appear sincere usually cause affected delivery and colorless style. Such ineffective attributes of expression are the results of his conscious efforts to manifest the proper expressional characteristics. These defects may be avoided or overcome if he increases his concentration upon each idea before conveying it.

The types of speech in which the succession of ideas may be most readily pictured by the speaker and hearers are those of an expository nature, such as narration and description. This is true because these recitals commonly abound with appeals to the imagery. Particularly effective in this connection are the speeches dealing with personal incidents,

for, while delivering discourses of this type, the speaker may place himself and his auditors figuratively in the situations he is portraying.

Parallel Concepts

The speaker's description of each concept that constitutes his successions of ideas should, in turn, cause his hearers to react with a series of similar impressions. Consequently, he may lead them, by the series of thoughts he expresses, toward the objective of his speech. Although, during the process, the auditors' images will not be identical with the speaker's, they will resemble them enough to incite their comprehension. For example, if the expositor portrays a pastoral scene or a sea voyage, the hearer will recall enough characteristics of such scenes or voyages to bring to mind mental pictures of these incidents. The mental processes involved in this action may be apprehended by considering the chains of images the speaker and auditors would follow during the description of an accident wherein a car strikes

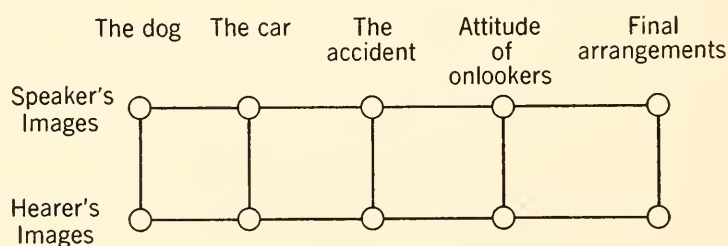


Fig. 5. Parallel Concepts.

a dog. The sequence of ideas that would prompt the speaker's description might include his impressions of a crowded corner, the car, the dog, the striking of the animal, the attitude of the driver and onlookers, and the arrangements for the disposal of the animal. The hearers, in turn,

by recourse to their experiences concerning such accidents, would be able to visualize each element of the episode vividly and in detail.

Thus, the speaker's recital and the auditor's reception present two parallel chains of ideas whose course is directed toward the goal of the address. A graphic portrayal of this process is presented in Fig. 5.

Pauses. An important contributing factor to the effectiveness of the parallel succession of images is the pause. This cessation of the speaker's flow of words is of value not only to him but also to the hearers. In the case of the former, the pause allows him a brief period for reflection upon his next thought and the words to express it. As for the latter—such intervals allow them ample time to apprehend the import of the speaker's preceding idea. This interactionary process on the part of the speaker and listeners is illustrated in Fig. 6.

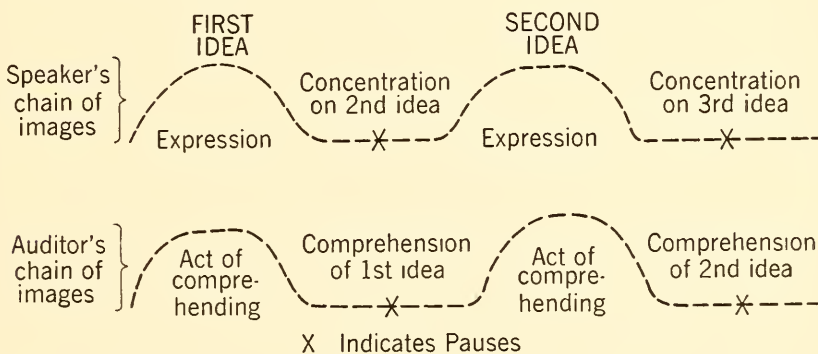


Fig. 6. Pauses.

QUESTIONS

1. Describe the mental image.
2. What are two important characteristics of mental images?
3. Describe the memory image and show its relationship to the memory process.

4. How is the use of imagery of value to the speaker?
5. Describe the nature and importance of the imaginary image.
6. Does the mind depend solely upon imagery for thinking? Explain.
7. Contrast the relative ease of comprehension resulting from the use of imagery and from abstract thinking.
8. How may the speaker adapt his use of imagery to particular audiences?
9. Describe the types of experience. Illustrate.
10. What is meant by a succession of images?
11. How may the speaker develop habits of concentrating on his imagery?
12. What causes a mechanical attempt by a speaker to appear sincere? How may this defect be eradicated?
13. What are parallel concepts? Describe the function of the speaker's and listener's minds as they are employed.
14. Indicate the value of the pause. Describe the mental processes accompanying its use.

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CHAPTER XV

Stimulating Imagery: Figures of Speech

Among the most effective agents for stimulating mental pictures are figures of speech. As these devices commonly deal with implied or expressed comparisons of certain objects or situations, they offer abundant opportunity for arousing images. The use of these rhetorical devices not only enhances the appeal of the speaker's message but facilitates its entrance into the listeners' experience. Not only may ideas be presented more vividly and attractively by their use than by abstract language, but meanings may also be conveyed in briefer time.

The most common figures of speech will next be considered.

Simile

The simile is one of the simplest and most effective devices of rhetoric. It is designed to express comparison between certain attributes of objects of different classes. For this reason, it often makes use of such words as "like," "as," "so," and "similar to." The following sentences contain similes:

1. The stars glistened like jewels.
2. The ways of the heart, like the ways of providence, are mysterious.

EXERCISES

1. Hand in ten original similes.
2. Hand in ten similes quoted from literary selections.

Metaphor

The metaphor is an illustrative figure in which characteristics ordinarily associated with objects of a certain class are used to qualify those of a different class, with the purpose of suggesting relationship between them. Whereas the simile expresses a comparison between two objects, the metaphor implies the relationship. For example, when one says, "A dejected tree," he is attributing to a tree a characteristic, "dejectedness," that is usually associated with human beings. Metaphors are included in the following illustrations:

1. Blood flows its leering challenge to the placid stream.
2. The joyous picture hat shouted a welcome to Spring.

TO THE INDIAN PIPE

(On the Trail to Fire Camp Lakes in Oregon)

Exotic emblem of a passing race
 That, like the virgin scent of new-mown hay
 Deflowered by the hot advance of full-grown day,
 To the sun of progress must itself abase,
 Of late I found thee in a wood's embrace
 With dryads at thy pretty pipes in play
 That, sighting me, ran romping down the brae
 Blowing wisps of smoke around Dame Nature's face.

Seeking thy mystery to understand,
 I beheld thy beauty blacken at my touch

And all thy pink and gold fade into air,
Symbol of how the primitive will fare
When he falls into the relentless clutch
Of Pilgrims faring to the Promised Land.

—ARTHUR PATCH MCKINLAY.

EXERCISES

1. Hand in several original metaphors.
2. Hand in several quotations that contain metaphors.

Analogy

The analogy, like the metaphor, compares certain qualities of objects or situations that differ in other attributes. Analogy, however, commonly deals with more elements of relationship than the metaphor, for which reason it is sometimes referred to as an "extended metaphor." The analogy takes two forms, the figurative and literal. Although both are expository in nature, the former is generally used as a device of inference, the latter as a vehicle of direct and detailed comparison.

The following excerpt is an example of figurative analogy:

REPLY TO HAYNE

Mr. President, when the mariner has been tossed for many days, in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and, before we float further on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we are now. I ask for a reading of the resolution.

—DANIEL WEBSTER

Literal analogy is illustrated by the following excerpt of a speech of Shylock:

I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that.

EXERCISES

1. Hand in an original (a) figurative analogy, (b) literal analogy.
2. Hand in a quoted (a) figurative analogy, (b) literal analogy.

Allegory

The allegory is a figure of speech that indicates the significance of a particular situation by presenting its essence in symbolism. At times a moral lesson is intended. The following selections are allegories:

THE PRODIGAL SON

And he said, A certain man had two sons:

And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.

And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.

And when he had spent all, there arose a mighty famine in that land; and he began to be in want.

And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine.

And he would fain have filled his belly with the husks that the swine did eat; and no man gave unto him.

And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger!

I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee,

And am no more worthy to be called thy son: make me as one of thy hired servants.

And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, fell on his neck, and kissed him.

And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.

But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet:

And bring hither the fatted calf, and kill it; and let us eat, and be merry:

For this, my son was dead, and is alive again; he was lost, and is found, and they began to be merry.

Now his elder son was in the field: and as he came and drew nigh to the house, he heard music and dancing.

And he called one of the servants, and asked what these things meant.

And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound.

And he was angry, and would not go in; therefore came his father out and intreated him.

And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment: and yet thou never gavest me a kid, that I might make merry with my friend:

But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf.

And he said unto him, Son, thou art ever with me, and all that I have is thine.

It is meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.

—THE BIBLE

St. Luke, Chapter XV, verses 11-32

THE MAN, THE BOY, AND THE DONKEY

A Man and his Son were once going with their Donkey to Market. As they were walking along by its side, a countryman passed them and said: "You fools, what is a Donkey for but to ride upon?"

So the Man put the Boy on the Donkey and they went on their way. But soon they passed a group of men, one of whom said: "See that lazy youngster, he lets his father walk while he rides."

So the Man ordered his Boy to get off, and got on himself. But they hadn't gone far when they passed two women, one of whom said to the other: "Shame on that lazy lout to let his poor little son trudge along."

Well, the Man didn't know what to do, but at last he took his Boy up before him on the Donkey. By this time they had come to the town, and the passers-by began to jeer and point at them. The Man stopped and asked what they were scoffing at. The men said: "Aren't you ashamed of yourself for overloading that poor Donkey of yours—You and your hulking son?"

The Man and Boy got off and tried to think what to do. They thought and they thought, till at last they cut down a pole, tied the Donkey's feet to it, and raised the pole and the Donkey to their shoulders. They went along amid the laughter of all who met them till they came to Market Bridge, when the Donkey, getting one of his feet loose, kicked out and caused the Boy to drop his end of the pole. In the struggle the Donkey

fell over the bridge, and his fore-feet being tied together he was drowned.

"That will teach you," said an old man who had followed them: "*Please all, and you will please none.*"

—AESOP'S FABLES

Parallelism and Climax

Parallelism refers to the repetition of a word or group of words in several successive phrases of sentences of similar grammatical construction. As each reiteration lends added impressiveness to the significance of the thoughts expressed, this device is effective in climax. Examples of the use of parallelism in climax are the following:

But while I do live, let me have a country, or at least the hope of a country, and that a free country.

—DANIEL WEBSTER

IRELAND FOR THE IRISH

The ministry put a speech abusing the Irish into the Queen's mouth. They accused us of disaffection, but there is no disaffection in Ireland. We were loyal to the sovereigns of Great Britain, even when they were our enemies; we were loyal to George III, even when he betrayed us; we were loyal to George IV, when he blubbered and cried when we forced him to emancipate us; we were loyal to Old Billy, though his minister put into his mouth a base, bloody, and intolerant speech against Ireland; and we are loyal to the Queen, no matter what our enemies may say to the contrary. It is not the Queen's speech and I pronounce it a lie.

—DANIEL O'CONNELL

We may die: die, colonists; die, slaves; die, it may be, ignominiously and on the scaffold.

—DANIEL WEBSTER

EXERCISES

1. Hand in two original examples of climax by the use of parallelism.
2. Hand in two quoted examples of climax by the use of parallelism.

Vision

Vision is an illustrative device whereby the orator portrays past or distant events as though they were contemporary. The following passages exemplify the use of vision:

A VISION OF WAR

The past rises before me like a dream. Again we are in the great struggle for national life. We hear the sounds of preparation; the music of boisterous drums; the silver voices of heroic bugles. We see thousands of assemblages, and hear the appeals of orators. We see the pale cheeks of women, and the flushed faces of men; and in those assemblages we see all the dead whose dust we have covered with flowers. We lose sight of them no more. We are with them when they enlist in the great army of freedom. We see them part with those they love. Some are walking for the last time in quiet, woody places, with the maidens they adore. We hear the whisperings and the sweet vows of eternal love as they lingeringly part forever. Others are bending over cradles, kissing babes that are asleep. Some are receiving the blessings of old men. Some are parting with mothers who hold them and press them to their hearts again and again and say nothing. Kisses and tears, tears and kisses—divine mingling of agony and joy! And some are talking with wives, and endeavoring with brave words, spoken in the old tones, to drive from their hearts the awful fear. We see them part. We see the wife standing in the door with the babe in her arms—standing in the sunlight, sobbing. At the

turn in the road a hand waves—she answers by holding high in her loving arms the child. He is gone, and forever.

—ROBERT INGERSOLL

THE RACE PROBLEM OF THE SOUTH

The love we feel for that race you cannot measure nor comprehend. As I attest it here, the spirit of my old black mammy from her home there looks down to bless, and through the tumult of this night steals the sweet music of her croonings as thirty years ago she held me in her black arms and led me smiling into sleep. The scene vanishes as I speak, and I catch a vision of an old Southern home with its lofty pillars, and its white pigeons fluttering down through the golden air. I see women with strained and anxious faces and children alert yet helpless. I see night come down with its dangers and its apprehensions and in a big homely room I feel on my tired head the touch of loving hands, now worn and wrinkled, but fairer to me yet than the hands of mortal woman, and stronger yet to lead me than the hands of mortal man—as they lay a mother's blessing there, while at her knees, the truest altar I yet have found, I thank God that she is safe in her sanctuary, because her slaves, sentinel in the silent cabin or guard at her chamber door, put a black man's loyalty between her and danger. . . .

I catch another vision. The crises of battle—a soldier struck, staggering, fallen. I see a slave scuffling through the smoke, winding his black arm about the fallen form, reckless of the hurtling death, bending his trusty face to catch the words that tremble on the stricken lips, so wrestling meantime with agony that he would lay down his life in his master's stead. I see him by the weary bedside, ministering with uncomplaining patience, praying with all his humble heart that God will lift his master up, until death comes in mercy and in honor to still the soldier's agony and to seal the soldier's life. I see him by the open grave, mute, motionless, uncovered, suffering for the death of him who in life fought against his freedom. I see him when the mound is heaped and the great drama of life is closed, turn

away and with downcast eyes and uncertain step start out into new and strange fields, faltering, struggling, but moving on, until his shambling figure is lost in the light of this better and brighter day. And from the grave comes a voice saying: "Follow him! Put your arms about him in his need, even as he put his about me. Be his friend as he was mine." And out into this new world—strange to me as to him, dazzling, bewildering, both—I follow! And may God forget my people when they forget these.

—HENRY W. GRADY

EXERCISES

1. Hand in an original example of vision; a quoted illustration.

QUESTIONS

1. Define and illustrate (a) simile, (b) metaphor, (c) analogy, and (d) allegory.
2. What is parallelism? Give an example of this device. Why is it useful in climax?
3. Define vision. Illustrate its use. What are its qualities of effectiveness?

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CHAPTER XVI

Stimulating Imagery: Configurative Style

It has been shown hitherto that an effective means of audience control is through appeal to the mental imagery of the listeners, and, in this connection, it was indicated that figurative devices are influential in achieving this end.

The present chapter will consider in particular a more extended device for appealing to the imagery, which we shall call the configuration. As the latter may at times comprise an entire speech, as with the Biblical parable, it may be classified as a speaking style as well as a rhetorical figure. Also, as it is not limited by the many characteristics of other illustrative devices and employs largely the expository style, it possesses not alone the appeal of the pictorial presentation but may be employed in a variety of types of speeches.

Psychological Basis of Configurative Style

The psychological basis of the configurative style is that the mind strives to comprehend the largest unit of imagery that is presented to it, to cognize by "wholes." If this objective is achieved, the mind carries away the impression of a complete picture, regardless of the number of its constituent units of appeal. For example, when the word "man" is spoken, the mind calls up the image of a man. If, subsequently, the words "a large man" are voiced, the first im-

pression is revised to form a new composite. If the phrase "the large man on the ladder" is next uttered, the added qualification results in a new mental pattern.

The speaker may make effective use of the configuration. Instead of presenting his discourse in the form of dry, abstract data, he may find, by resorting to the use of the configurative mode, a more ready audience response.

The following student speeches show that beginning speakers may grasp the rudiments of this style. In each case, the same subject is presented in two ways: the first, called "*Non-Configurative*," comprises factual data with little stimulation for the imagery; the second, called "*Configurative*," possesses the appeal of the pictorial style.

HIGH-SCHOOL VERSUS COLLEGE FOOTBALL

Non-Configurative

Only one football fatality occurred in American colleges in 1936, yet fourteen deaths resulted from high-school games. And this is not an extraordinary ratio of the deaths resulting from the game as it is played on these two educational levels. Of forty-two deaths which resulted from playing this game in 1931, forty occurred in high schools. Reports for 1934 and 1935 were similar in significance. The total for 1936 was less than for 1937, but three more than in 1934, when there was the lowest fatality record for a period of six years. Also, during this period there were more than five times as many college players as there were high-school participants. The conclusions are that football, when played by college athletes, not only is safer than high-school football but that the latter is an extremely hazardous sport.

What are the causes of this high mortality rate among football players in secondary schools? One of the reasons is the

players' false conception of heroism, a misconception which has sometimes resulted in their participation when their physical condition did not warrant it. Although they may have been called heroes at the time, they often suffered permanent injury, and their actions were not worth the price they paid. Other causes of death were the lack of proper coaching, poor equipment, improper medical attention and the immaturity of the players. Broken bones, including necks and backs, were not uncommon occurrences among these participants.

In conclusion, it may be said, that permitting or encouraging high-school boys to play under the existing conditions should not be countenanced by those in authority.

HIGH-SCHOOL VERSUS COLLEGE FOOTBALL

Configurative

My uncle lies in a hospital in San Francisco. He has been lying in that hospital for twenty-one years. And he will lie on his back somewhere for the rest of his life. And this is the reason:

Twenty-one years ago, at a Bay City high school, the air was filled with suspense and anticipation. It was the week of the annual gridiron meeting of two rival schools. Unfortunately, George Anderson, all-city fullback and chief hope of one of the elevens, had contracted influenza. For this reason the possibility of his playing in the big game was considered very remote. But George was allowed to get up from his sickbed and eventually he led his team to victory. However, his admirers who thrilled to the drama of the big game did not know of its tragic aftermath. They did not know that George fainted in the dressing room; that the strenuous activity had so weakened his resistance that he could not ward off the disease that later placed him on his back, a hopeless invalid. George Anderson was a hero—then. He is a forgotten cripple—now.

A tragedy like this is shocking. It makes one realize that

football, as it is played in many high schools, should either be radically changed or abolished. Too many victims like George Anderson attest this fact. Except under proper conditions, football should only be played by the more mature and better supervised college players. The merits of such a conclusion are shown by the fact that fourteen deaths resulted from high-school football in 1936 whereas but one occurred in college.

The other day a similar casualty happened in a high-school game in Alabama. The star halfback, a lad of eighteen years, was playing a splendid game. The ball was passed to him; he stumbled, and did not rise. He was dead. His heart, which was not equal to the challenge of the strenuous game, had not been examined before the contest; otherwise such a consequence could have been averted. Here we find another case in favor of removing football from the secondary schools.

We can never put George Anderson on his feet again. We can never restore breath to the nostrils of that Alabama boy, but we can prevent future catastrophies like these from occurring.

AFTER RELIGION—WHAT?

Non-Configurative

History has revealed to the public eye many agnostics, doubters of the popular conception of God and the function of the Church. Voltaire was such a person. Even on his deathbed he refused to subscribe to the tenets of the popular faith. However, if he lived and died at peace with himself, it may be said that he had some reason to believe as he wished.

Many thinkers have believed in evolution, the monism of soul and body, as a result of their study of the sciences. This learning, however, has in many cases led them only to respect, understand and use natural laws as the bases for the establishment of their individual creeds.

On the other hand, there are members of orthodox churches

who lack present-day cynicism and obtain peace of mind through their unquestioning faith.

As so many people possess different bases for their particular beliefs, it is useless for them to argue among themselves. For, after all, one's idea of God is prescribed by his faith, no matter what that faith may be. His God is his ideal, regardless of its nature. For this reason there can be no real atheist, for everyone has a conception of, and belief in, some God.

AFTER RELIGION—WHAT?

Configurative

As we stand in a dimly lit room, we may see on the far side, a man, pale and wan, lying on his deathbed. But in spite of his paleness, we see him smile cynically as a man of the cloth enters the room to administer the last rites of the Church. The dying man is Voltaire—Voltaire, who is considered a more advanced thinker than many of his contemporaries. As the priest approaches him he says, "I am a man of God." Voltaire replies, "And your credentials, sir?" As we leave the room, we reason that if Voltaire dies at peace with himself, he has a right to die as a subscriber to his own convictions.

Soon after, we listen to one who says, "I am convinced that evolution is founded upon truth. I believe that the mind and soul are part of the body, for I am a materialist. The earth had no beginning and will have no end. While I know there are certain laws in the universe which I cannot escape, I feel that my knowledge of them will benefit me." As we leave this man, we feel that he has not only a wonderful faith in himself but in his fellowmen, in civilization, and greater still, in nature.

We now stand outside a certain church on a Sunday morning and see a little, white-haired lady climb the steps to worship. She is a grandmother, a typical and worthy member of the Church, one whose religion lacks contemporary cynicism. Her faith in her personal God has made her unafraid to die, although

she is at present not far from this experience. We cannot help but admire the faith which has enabled her to be at peace with herself and the world.

As we pause to reflect on these people we have heard and seen, we realize that their conception of God is defined by their faith according to their individual needs, whether these beliefs portray him in the form of a man or as the summation of all cosmic-evolutionary drives. We also realize that there are no real atheists, that all people have faith in something. And we conclude that our own personal religion offers one of the best ways for obtaining peace.

THE OLD-AGE INSURANCE PLAN

Non-Configurative

Throughout the United States there are thousands of elderly men and women who depend for their sustenance upon their relatives or friends. As a result, these are people shorn of their self-respect, for they realize that they are only social parasites. Also, their families often regard them as burdens and make it difficult for them to achieve happiness during their declining years.

These old people have no alternative but to sit and await the inevitable. It seldom appeals to the others to do anything for them but provide the bare necessities of life; and the old people, realizing they are a burden, hesitate to ask for any privileges or luxuries. For example, it is so much trouble to get grandmother or grandfather ready to go for an outing that the younger people usually bid them good-bye, jump into their cars and drive away to spend a pleasant time by themselves.

It is generally recognized that the situation of these elderly people represents a real social problem. Many plans have been considered to remedy their condition and one of them has finally been put into effect. It is an old-age insurance plan, whereby

the worker puts away part of his salary, thereby guaranteeing his later financial security. Even now thousands of young and middle-aged people are participating in this form of insurance.

As members of the younger generation, we should do everything in our power to promote the national establishment of this plan. With its widespread acceptance the midnight missions would be less crowded, the number on the dole would be decreased and the self-respect of many old people would be restored. It should also be remembered that by watching out for their futures we are adding to the security of our own.

THE OLD-AGE INSURANCE PLAN

Configurative

Let us travel to the little town of Kerry, Kansas. Here in the living room of a little house on Grad Street, we may see grandfather as he rocks quietly in his chair. Although he knows he is an unwanted guest of his widowed daughter-in-law, he is forced to stay with her, for he has nowhere else to go. So he tries to compensate her by helping around the house. At meal time he puts on his spectacles and putters around the kitchen, peeling potatoes, washing dishes and acting as general handyman. He is always looking for the friendly word and encouraging smile that are so seldom forthcoming. Now he is happy, now sad; sometimes he laughs, other times he cries. But although he is eighty years old and his scanty hair is silvered by time, his mind and body are still alert.

Around the corner, in front of an old rooming house, there is a large white sign on which is printed, "Dressmaking." By a grimy, second-story window a wrinkled old lady sits gazing at a large pile of clothes. She knows her pay for mending them will be small, but such work is her livelihood. She remembers that when she was younger she had fine clothes and other luxuries, for she was the daughter of a wealthy Southern planter.

However, deaths and financial reverses have placed her where she is now. She smiles sadly, and with a sigh of resignation, picks up a garment and slowly begins to sew.

It is now dusk and the street lights cast a yellow glow. Grandfather saunters from the house and clicks the iron gate behind him. Throwing back his shoulders, he starts off in the direction of Main Street, the tap of his cane growing dimmer as he disappears in the distance.

The little Seamstress tucks her gray hair under her made-over hat, locks the door of her small room and descends the bare stairs into the evening. Twenty minutes later, Grandfather and the little old lady are sitting in a large hall with a crowd of elderly people. They are listening to the speaker. During the evening there are other speakers. The old people clap and cheer heartily. After the meeting they are served ice cream and cakes. The little Seamstress, in particular, enjoys these delicacies.

After the meeting the little Seamstress consents to allow Grandfather to escort her home. Upon leaving her at the door, he says, "Wasn't it a splendid program?" She nods and says, "Yes, and their old-age insurance plan is going to make my life worth living."

Grandfather walks home slowly, happily, enjoying the beauty of the night. The speaker had said he would soon receive his first old-age insurance check.

EXERCISES

1. Hand in an original speech theme treated (a) non-figuratively; (b) figuratively.

QUESTIONS

1. Why may the configuration be classed as a speaking style as well as a rhetorical device?
2. What is the psychological basis for the configuration?
3. In what ways is the configurative type of speech more effective than the non-configurative form?

APPENDIX A

Selections For Practice

AT HIS BROTHER'S GRAVE

He had not passed on life's highway the stone that marks the highest point, but, being weary for a moment, lay down by the wayside, and using his burden for a pillow, fell into that dreamless sleep that kisses down his eyelids still. While yet in love with life and raptured with the world, he passed to silence and pathetic dust.

This brave and tender man in every storm of life was oak and rock; but in the sunshine he was vine and flower. He was the friend of all heroic souls. He climbed the heights and left all superstition far below, while on his forehead fell the golden dawning of the grander day.

He loved the beautiful, and was with color, form, and music touched to tears. He sided with the weak, the poor, the wronged, and lovingly gave alms. With loyal heart and with the purest hands he faithfully discharged all public trusts.

He was a worshiper of liberty, a friend of the oppressed. A thousand times I have heard him quote these words: "For Justice all place a temple, and all seasons, summer." He believed that happiness is the only good, reason the only torch, justice the only worship, humanity the only religion, and love the only priest. He added to the sum of human joy; and were every one to whom he did some loving service to bring a blossom to his grave, he would sleep tonight beneath a wilderness of flowers.

—ROBERT G. INGERSOLL

GALILEO GALILEI

There are occasions in life in which great minds live years of rapt enjoyment in a moment. I can fancy the emotions of Galileo, when, first raising the newly-constructed telescope to the heavens, he saw fulfilled the grand prophecy of Copernicus, and beheld the planet Venus, crescent like the moon. It was such another moment as that when the immortal printers of Mainz and Strassburg received the first copy of the Bible into their hands; like that, when Columbus, through the gray dawn of the 12th of October, 1492, first beheld the shores of San Salvador; like that when Le Verrier received back from Berlin the tidings that the predicted planet was found.

Yes! noble Galileo! thou wast right: "It does move." Bigots may make thee recant it; but it moves still. Yes, the earth moves; and the planets move; and the mighty waters move; and the great sweeping tides of air move; and the empires of men move; and the world of thought moves ever onward and ever upward to higher facts and bolder theories. Hang up that poor little spy-glass; it has done its work.

Franciscans and Dominicans may deride thy discoveries now; but the time will come when from two hundred observatories, in Europe and America, the glorious artillery of science shall nightly assault the skies; but they shall gain no conquests in those glittering fields, before which thine shall be forgotten.

—EDWARD EVERETT

THE CROSS OF GOLD

Ah, my friends, we say not a word against those who live upon the Atlantic coast, but the hardy pioneers who have braved all the dangers of the wilderness, who have made the desert to blossom as the rose—the pioneers away out there who rear their children near to nature's heart, where they can mingle their voices with the voices of the birds—these people, we say, are as deserving of the consideration of our party as any people in this

country. It is for these that we speak. We do not come as aggressors. Our war is not a war of conquest; we are fighting in defense of our homes, our families, and posterity. We have petitioned and our petitions have been scorned; we have entreated and our entreaties have been disregarded; we have begged and they have mocked when our calamity came. We beg no longer; we entreat no more; we petition no more. We defy them.

There are two ideas of government. There are those who believe that, if you only legislate to make the well-to-do prosperous, their prosperity will leak through on those below. The Democratic idea, however, has been that, if you legislate to make the masses prosperous, their prosperity will find its way up through every class which rests upon them.

You come to us and tell us that the great cities are in favor of the gold standard; we reply that the great cities rest upon our fertile prairies. Burn down your cities and leave your farms, and your cities will spring up again as if by magic; but destroy our farms and the grass will grow in the streets of every city in the country.

My friends, we declare that this nation is able to legislate for its own people on every occasion, without waiting for the aid or consent of any other nation on earth; and, upon that issue, we expect to carry every State in the Union. Having behind us the commercial interests, the laboring interests, and the toilers everywhere, we will answer their demand for a gold standard by saying to them: "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold."

—WILLIAM J. BRYAN

LIBERAL EDUCATION¹

. . . It is certainly worth while discussing and discussing again the whole subject of what is a liberal education. It is important

¹ *Vital Speeches*, Vol. III, No. 8, February 1, 1937, pp. 253-256.

to debate every detail and explore every new suggestion. But I am sure we all agree that in the last analysis the liberalizing effect of a college education flows from the atmosphere of the institution. I often wonder why students flocked to the universities of the Middle Ages, why they swarmed to Oxford and Cambridge in the first years of the 17th century. Undoubtedly there are many explanations and we shall never be able to decipher the whole story. But it seems to me one of the most impelling reasons must have been that in those ancient academic communities the student came in contact with a vital force which was to be found nowhere else. It was the force of men devoted to a calling, men relatively free from material ambitions, men whose passionate attention was focused on an inner life, a life of scholarship and contemplation. To have had such scholars for teachers was to have realized the living significance of the phrase "things which are not seen are eternal." Was it not for such an experience that even those who had no thought of the church as a calling eagerly sought the universities in former centuries? And today, though our colleges are secular and welcome students of every faith and only by the broadest use of the term can their atmosphere be described as religious, nevertheless is not the same experience to be gained? Does not the same spirit live among our scholars and transmit the same message in different words to each succeeding generation? So it seems to me, gentlemen, and this message I believe is the fundamental basis of a liberal education.

—JAMES B. CONANT

DIALOGUE

King Richard III: Act I, Scene 4

Brakenbury. Why looks your grace so heavily to-day?

Clarence. O, I have pass'd a miserable night,
So full of fearful dreams, of ugly sights,
That, as I am a Christian faithful man,
I would not spend another such a night,

Though 'twere to buy a world of happy days,—
So full of dismal terror was the time!

.

Brakenbury. Had you such leisure in the time of death,
To gaze upon these secrets of the deep?

Clarence. Methought I had; and often did I strive
To yield the ghost: but still the envious flood
Stopt in my soul, and would not let it forth
To find the empty, vast, and wandering air;
But smother'd it within my panting bulk,
Which almost burst to belch it in the sea.

Brakenbury. Awak'd you not with this sore agony?

Clarence. No, no, my dream was lengthen'd after life;
O, then began the tempest to my soul!
I pass'd, methought, the melancholy flood,
With that grim ferryman which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul,
Was my great father-in-law, renowned Warwick;
Who cried aloud, "What scourge for perjury
Can this dark monarchy afford false Clarence?"
And so he vanish'd: then came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he shriek'd out aloud,
"Clarence is come,—false, fleeting, perjur'd Clarence,—
That stabb'd me in the field by Tewksbury;—
Seize on him, Furies; take him to your torments!"
With that, methought, a legion of foul fiends
Environ'd me, and howled in mine ears
Such hideous cries, that, with the very noise,
I trembling wak'd, and, for a season after,
Could not believe but that I was in hell,—
Such terrible impression made my dream.

Brakenbury. No marvel, lord, though it affrighted you;
I am afraid, methinks, to hear you tell it.

—WILLIAM SHAKESPEARE

MILTON

Milton! thou shouldst be living at this hour;
 England hath need of thee: she is a fen
 Of stagnant waters: altar, sword, and pen,
 Fireside, the heroic wealth of hall and bower,
 Hath forfeited their ancient English dower
 Of inward happiness. We are selfish men:
 Oh! raise us up, return to us again;
 And give us manners, virtue, freedom, power;
 Thy soul was like a star, and dwelt apart;
 Thou hadst a voice whose sound was like the sea,
 Pure as the naked heavens, majestic, free;
 So didst thou travel on life's common way
 In cheerful godliness; and yet thy heart
 The lowliest duties on itself did lay.

—WILLIAM WORDSWORTH

A SYMBOL OF UNITY ²

It is with a very full heart that I speak to you tonight. Never before has a newly crowned King been able to talk to all his people in their own homes on the day of his coronation. Never has the ceremony itself had so wide a significance, for the dominions are now free and equal partners with this ancient kingdom. I felt this morning that the whole Empire was in very truth gathered within the walls of Westminster Abbey. I rejoice that I can now speak to you all, wherever you may be, greeting old friends in distant lands and, as I hope, new friends in those parts where it has not yet been my good fortune to go.

In this personal way the Queen and I wish health and happiness to you all, and we do not forget at this time of celebration those who are living under the shadow of sickness. Their example of courage and good citizenship is always before us. And

² *Vital Speeches*, Vol. III, No. 16, June 1, 1937, p. 512.

to them I would send a special message of sympathy and good cheer.

I cannot find words with which to thank you for your love and loyalty to the Queen and myself. Your good will in the streets today, your countless messages from overseas and from every quarter of these islands has filled our hearts to overflowing. I will only say this: that, if in the coming years I can show my gratitude in service to you, that is the way above all others that I should choose.

To many millions the Crown is a symbol of unity. By the grace of God and by the will of the free peoples of the British commonwealth, I have assumed that Crown. In me as your King is vested for a time the duty of maintaining its honor and integrity. This is indeed a grave and constant responsibility, but it gave me confidence to see your representatives around me in the Abbey and to know that you, too, were enabled to join in that infinitely beautiful ceremonial.

Its outward forms come down from distant times, but its inner meaning and message are always new, for the highest of distinction is the service of others, and to the ministry of kingship I have with your sharing dedicated myself, with the Queen at my side, in words of deepest solemnity.

We will, God helping us, faithfully discharge our trust.

Those of you who are children now will, I hope, retain the memories of the day of carefree happiness such as I still have of the day of my grandfather's coronation. In the years yet to come, some of you will travel from one part of the commonwealth to another, and, moving thus within the family circle, will meet many whose thoughts are colored by the same memories, whose hearts unite in devotion to our common heritage.

You will learn, I hope, how much our free association means to us, how much our friendship with each other and all other nations on the earth can help the cause of peace and progress.

The Queen and I will always keep in our hearts the inspiration of this day. May we be ever worthy of the good will which

I am proud to think surrounds us at the outset of my reign. I thank you from my heart, and may God bless you all.

—KING GEORGE VI

NIGHT

Swiftly walk over the western wave,
 Spirit of Night!
Out of the misty eastern cave—
Where, all the long and lone daylight,
Thou wovest dreams of joy and fear
Which make thee terrible and dear,—
 Swift be thy flight!

Wray thy form in a mantle grey,
 Star-inwrought!
Blind with thine hair the eyes of Day
Kiss her until she be wearied out.
Then wander o'er city and sea and land,
Touching all with thine opiate wand—
 Come, long-sought!

When I arose and saw the dawn,
 I sigh'd for thee;
When light rode high, and the dew was gone,
And noon lay heavy on flower and tree,
And the weary Day turn'd to her rest,
Lingering like an unloved guest,
 I sighed for thee.

Thy brother Death came, and cried,
 'Wouldst thou me?'
Thy sweet child Sleep, the filmy-eyed,
Murmur'd like a noontide bee,
'Shall I nestle near thy side?'
'Wouldst thou me?'—And I replied,
 'No, not thee!'

Death will come when thou art dead,

Soon, too soon—

Sleep will come when thou art fled.

Of neither would I ask the boon

I ask of thee, beloved Night—

Swift be thine approaching flight,

Come, soon, soon!

—PERCY BYSSHE SHELLEY

SUPPOSED SPEECH OF JOHN ADAMS

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at independence. But there's a divinity that shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interests, for our good, she has obstinately persisted, till independence is now within our grasp. We have but to reach forth to it, and it is ours. Why, then, should we defer the declaration? Is any man so weak as now to hope for reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and his own honor? Are not you, Sir, who sit in that chair—is not he, our venerable colleague near you—are you not both already the prescribed and predestined objects of punishment and vengeance?

If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people—the people, if we are true to them, will carry us, and will carry themselves, gloriously through the struggle. I care not how fickle other people have been found. I know the people of these colonies and I know that resistance to British aggression is deep and settled in their hearts and cannot be eradicated. Every colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the declaration will inspire the people with increased courage. Instead of a long and bloody war for restoration of privileges, for redress of grievances, for chartered immunities held under a British king, set before

them the glorious object of entire independence, and it will breathe into them anew the breath of life.

Read this declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered, to maintain it, or to perish on the field of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it, or fall with it. Send it to the public halls; proclaim it there; let them see it, who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

Sir, I know the uncertainty of human affairs, but I see, I see clearly through this day's business. You and I, indeed, may rue it. We may not live to the time when this declaration shall be made good. We may die; die, colonists; die, slaves; die, it may be, ignominiously and on the scaffold. Be it so—be it so. If it be the pleasure of heaven that my country shall require the poor offering of my life, the victim shall be ready, at the appointed hour of sacrifice, come when that hour may. But, while I do live, let me have a country, or at least the hope of a country, and that a free country.

But whatever may be our fate, be assured, be assured, that this declaration will stand. It may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both. Through the thick gloom of the present I see the brightness of the future as the sun in heaven. We shall make this a glorious, an immortal day. When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivities, with bonfires and illuminations. On its annual return they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy.

Sir, before God, I believe the hour has come. My judgment approves this measure, and my whole heart is in it. All that I have, all that I am, and all that I hope, in this life, I am now ready to stake upon it; and I leave off as I began, that, live or

die, survive or perish, I am for the declaration. It is my living sentiments, and, by the blessing of God, it shall be my dying sentiments; independence now, and independence forever.

—DANIEL WEBSTER

WAR MESSAGE TO CONGRESS

We are accepting this challenge of hostile purpose, because we know that in such a government, following such methods, we can never have a friend; and that in the presence of its organized power, always lying in wait to accomplish we know not what purpose, there can be no assured security for the democratic governments of the world. We are now about to accept gage of battle with this natural foe to liberty, and shall, if necessary, spend the whole force of the nation to check and nullify its pretensions and its power. We are glad, now that we see the facts with no veil of false pretense about them, to fight thus for the ultimate peace of the world and for the liberation of its peoples, the German peoples included; for the rights of nations, great and small, and the privilege of men everywhere to choose their way of life and of obedience. The world must be made safe for democracy. Its peace must be planted upon the tested foundations of political liberty. We have no selfish ends to serve. We desire no conquest, no dominion. We seek no indemnities for ourselves, no material compensation for the sacrifices we shall freely make. We are but one of the champions of the rights of mankind. We shall be satisfied when those rights have been made as secure as the faith and freedom of nations can make them.

—WOODROW WILSON

IMPEACHMENT OF HASTINGS

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused. I impeach him in the name of the Commons of

Great Britain, whose national character he has dishonored. I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted. I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate. I impeach him in the name of human nature itself, which he has cruelly outraged, injured and oppressed in both sexes. And I impeach him in the name and by virtue of these eternal laws of justice, which ought equally to pervade every age, condition, rank, and situation in the world.

—EDMUND BURKE

THE CESSPOOLS OF OUR CIVILIZATION— THE SLUMS ³

. . . The hardships of the slum dwellers are indeed beyond description. It has been shown that in the city of Cleveland, for example, the tuberculosis death rate is five times as high in the slum areas as in the rest of the city, while the danger of contracting the great white plague is 30 times as great. During the last two years in the city of New York six times as many people were burned to death in the old-law tenements as in the better regions of the city. A Chicago investigation found that juvenile delinquency was over 300 times as great in the Loop area as upon the prosperous North Shore. Major crimes committed by children under 21 years of age were 20 times as high in the slum regions as in other sections.

It is not hard to understand why these blighted areas of ramshackle tenements are the favorite sporting ground for every species of crime and juvenile delinquency. Little if any supervised recreation is provided for the children who reside there. The street is their only playground and sometimes their only school. This unhealthful environment provides the background for many of the so-called big-shot racketeers—the criminals who have obtained the designation of public enemies.

³ *Vital Speeches*, Vol. III, No. 21, August 15, 1937, pp. 651-653.

We find frequently that the opening chapter in the career of one of these notorious gangsters is the commission of a minor offense, such as breaking into an empty building. Thus his anti-social education begins, and thereafter his success in the underworld depends upon his wits. If, according to the distorted standards of his associates, he succeeds, he becomes the leader of his gang. If he fails, he rapidly becomes a strong-arm thug. In either case, however, he levies toll upon society so long as he is at large and his maintenance is at the expense of law-abiding citizens when he is in custody.

Each of us pays the cost of administering justice to the victims of slum areas when they come into contact with the law. Each of us pays the cost of hospitalization or correction and of the other evil results of our own social neglect.

The overwhelming majority of slum children have the same fine potentialities as other people. Statistically the overwhelming majority of them grow, despite their hardships, to a rich and fruitful citizenship. It is the special pride of America that many of them rise to positions of spiritual and material leadership. But these are all the more reasons why the children of the slums are entitled to be liberated from the horribly repressive conditions under which they live. . . .

—ROBERT F. WAGNER

INVICTUS

Out of the night that covers me
Black as the pit from Pole to Pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced or cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

—WILLIAM ERNEST HENLEY

POMPEII

Roll back the tide of eighteen hundred years. At the foot of the vine-clad Vesuvius stands a royal city. The stately Roman walks its lordly streets, or banquets in the palaces of its splendors. The bustle of busied thousands is there; you may hear it along the thronged quays; it rises from the amphitheater and the forum. It is the home of luxury, of gaiety, and of joy. There togaed royalty drowns itself in dissipation, the lion roars over the martyred Christian, and the bleeding body of the gladiator dies at the beck of applauding spectators. It is a careless, a dreaming, a devoted city. Lo! there is blackness in the horizon, and the earthquake is rioting in the bowels of the mountains! Hark! a roar! a crash! and the very foundations of the eternal hills are belched forth in a sea of fire! Woe for that fated city! The torrent comes surging like the mad ocean! It boils above wall and tower, palace and fountain, and Pompeii is a city of tombs!

—ANONYMOUS

AMERICA INVINCIBLE

What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing and suffered much. Besides the suffering, perhaps total loss, of the northern force, the best appointed army that ever took the field, commanded by Sir William Howe, has retired

from the American lines. He was obliged to relinquish his attempt, and with great delay and danger to adopt a new and distant plan of operations. We shall soon know, and in any event have reason to lament, what may have happened since. As to conquest, therefore, my Lord, I repeat, it is impossible. You may swell every expense and every effort still more extravagantly; pile and accumulate every assistance you can buy or borrow; traffic and barter with every little pitiful German prince that sells and sends his subjects to the shambles of a foreign prince; your efforts are forever vain and impotent—doubly so from this mercenary aid on which you rely; for it irritates to an incurable resentment the minds of your enemies to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty! If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never—never—never!

—WILLIAM PITT

THE DECLARATION OF INDEPENDENCE

I am filled with deep emotion at finding myself standing in this place, where were collected together the wisdom, the patriotism, the devotion to principle, from which sprang the institutions under which we live. You have kindly suggested to me that in my hands is the task of restoring peace to our distracted country. I can say in return, sir, that all the political sentiments I entertain have been drawn, so far as I have been able to draw them, from the sentiments which originated in, and were given to, the world from this hall. I have never had a feeling, politically, that did not spring from the sentiments embodied in the Declaration of Independence. I have often pondered over the dangers which were incurred by the men who assembled here and framed and adopted that Declaration. I have pondered over the toils that were endured by the officers and soldiers of the army who achieved that independence. I have often enquired of myself what great principle or idea it was that kept this Con-

federacy so long together. It was not the mere matter of separation of the colonies from the motherland, but that sentiment in the Declaration of Independence which gave liberty not alone to the people of this country, but hope to all the world for all future time. It was that which gave promise that in due time the weights would be lifted from the shoulders of all men, and that all should have an equal chance. This is the sentiment embodied in the Declaration of Independence. Now, my friends, can this country be saved on that basis? If it can, I shall consider myself one of the happiest men in the world if I can help to save it. If it cannot be saved upon that principle, it will be truly awful. But if this country cannot be saved without giving up that principle, I was about to say I would rather be assassinated on this spot than surrender it. Now, in my view of the present aspect of affairs, there is no need of bloodshed and war. There is no necessity for it. I am not in favor of such a course; and I may say in advance that there will be no bloodshed unless it is forced upon the government. The government will not use force, unless force is used against it.

My friends, this is wholly an unprepared speech. I did not expect to be called on to say a word when I came here. I supposed I was merely to do something toward raising a flag. I may, therefore, have said something indiscreet. But I have said nothing but what I am willing to live by, and, if it be the pleasure of Almighty God, to die by.

—ABRAHAM LINCOLN

NEUTRALITY—WHAT KIND? ⁴

No question can possibly be of greater concern to the American people as a whole than the question of the establishment of a permanent neutrality policy designed to keep us out of foreign wars with which we have no concern. . . .

A real neutrality policy would involve the removal of protection from our foolhardy citizens who endanger the peace of the

⁴ *Vital Speeches*, Vol. III, No. 8, February 1, 1937, pp. 252-253.

nation and their fellow citizens by deliberately travelling upon belligerent ships. It would mean the embargoing of the shipments of munitions and implements of war to all belligerents, the strict limitation of shipments of raw materials particularly suited to the manufacture of munitions, and the export of other raw materials only at the risk of the buyer. It would involve the sacrifice of some transitory profits. But it would be far cheaper in the long run to sacrifice the tear-rusted, blood-stained profits of the munitions trade than to undergo the enormous sacrifice of blood and treasure which involvement in war would cost. . . .

I believe that the declaration of a flat, mandatory, automatic policy of absolute neutrality is the greatest contribution we could possibly make to the peace of the world. If the nations of the world are made to realize that if they persist in the course of madness they cannot be either financed or supplied from our shores, it will be the greatest deterrent to war which we could possibly contrive. Let us make it plain that Uncle Sam does not again intend to play Uncle Santa Claus to the war lords of the world. . . .

Our only hope of keeping out of war, of keeping away from the use of gas or aerial bombs or from being on the receiving end is to lay plans for keeping out of war now, before the war has started. . . .

The time for action is now. A little later may be too late. Let us put our own house in order. Let us announce to the world that we have determined upon a policy of real neutrality designed to prevent us from being entangled in the quarrels of any other nations.

—BENNET CHAMP CLARK

EDUCATION AGAINST CRIME ⁵

. . . Crime is, to a degree, indelible. It leaves vicious scars both for the perpetrator and for the victim. The progress of

⁵ *Vital Speeches*, Vol. III, No. 4, December 1, 1936, pp. 109-113.

youth from his first semi-innocent participation in the minor infractions of a street corner gang through the weary course of police stations, juvenile courts, higher places of justice, reformatories, penitentiaries, and perhaps to the execution chamber is such that it seems to contaminate every one with whom the victim comes in contact—the innocent as well as the guilty.

Let us look, for instance, at the career of an ordinary boy who dreams some day of becoming a notorious gangster. First of all, there are the worried, harried days and nights in which his parents know he is lying about his activities, in which he himself begins to adopt a different attitude from his previous one of open-handed innocence. Stealthiness develops evasiveness, vagueness concerning his movements. Suddenly, there comes the shocking discovery that he is arrested for a crime. This immediately throws a shadow upon the entire family.

The sisters and brothers, in school or at their jobs, feel the effects of what has happened. Those who are yet being educated know that their fellow classmates are looking upon them with suspicion because their brother has offended against the law. Those who have grown old enough to work wonder if their employer will also distrust them because a member of their family has proved unfaithful. And from this beginning the shadow hovers continuously over the unfortunate members of this violator's family. . . .

There are 3,500,000 criminals actively at work in this country. We shall dispense for the moment with the millions of petty crimes which often are not even reported, the pilfering of possessions from an automobile, the theft by a servant of a few dollars, the filching of supplies from commercial houses, the stealing of trinkets from the desk of office employees. Those are not to be considered in this contemplation of the massive picture of crime in all its sombre reality. The main picture, the forbidding one, is that of 1,500,000 felonies, major infractions, crimes worthy of penitentiary punishment, which each year are committed within the boundaries of the United States.

I shall digress for a moment to point out the effect of a single

crime. A youth commits a murder. Immediately, the entire resources of his family must be assembled to pay for his defense. Criminal lawyers are retained. Their eager hands reach out for the proceeds of mortgages, for the sums of withdrawn savings accounts, for the hard-earned dollars which have been put away by various members of this criminal's family in the hope of protection against a rainy day. Now those vital funds must be used in an attempt to save a guilty person from a just and lawful punishment. Every member of that family must pay toll to crime in anguish because he has been unfortunate enough to be tied by blood to a person who has lost respect for the law, who has reviled the theory that we shall live in civilization and in happiness, and who has been falsely led to believe, because of a lack of proper punitive methods, that he can commit murder and get away with it.

You have now one factor of the tremendous price of crime—the tragedy of the murderer's family. Let us consider another. For every crime there must be a victim and in this case the victim is the work-a-day head of a home. Suddenly, his life is ended by a pistol shot. The happiness of a fireside is crashed to nothingness through the jangle of the telephone bell and the voice of a police officer carrying the word that murder has been committed; that death has suddenly stalked to this household and struck down the person who only that morning had lived, and breathed and laughed and planned for the future of himself and his family. . . .

Let us attempt, for instance, to really visualize this gigantic army of 3,500,000 criminals. I am tonight in one of the largest cities of the United States. If the law-abiding citizens of this city should be suddenly removed, and in their place there should be substituted an army of forgers, thieves, rapists, kidnapers, plunderers, bank robbers, and murderers, it would only equal the crime population of America.

If everywhere you went in this city you felt the searching eyes of a crook as he looked at you, if every person who touched elbows with you as you walked along the streets were a man

bent on plundering his fellowman; if every cab, every elevated car rumbling along the Loop were peopled by men and women of the underworld, then again that would only be America's crime population concentrated in one spot.

Again, if you should stand in review while the crime army marched by and if hour after hour, day and night, week after week, you watched this parade through rain and sun and darkness and moonlight, the crisp of autumn would merge into the snows of winter and a new year come before the creeping army of criminality could pass in review before you.

—JOHN EDGAR HOOVER

WOMAN'S RIGHT TO THE SUFFRAGE

Friends and Fellow Citizens: I stand before you tonight under indictment for the alleged crime of having voted at the last presidential election, without having a lawful right to vote. It shall be my work this evening to prove to you that in thus voting, I not only committed no crime, but instead simply exercised my "citizen's rights," guaranteed to me and United States citizens by the National Constitution, beyond the power of any State to deny.

The preamble of the Federal Constitution says: "We, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America."

It was we, the people, not we, the white male citizens; nor yet we, the male citizens, but we, the whole people, who formed the Union. And we formed it not to give the blessings of liberty but to secure them; not to the half of ourselves and the half of our posterity, but to the whole people—women as well as men. And it is a downright mockery to talk to women of their enjoyment of the blessings of liberty while they are denied the use of the only means of securing them by this democratic, republican government—the ballot.

For any State to make sex a qualification that must ever result in the disfranchisement of one entire half of the people is to pass a bill of attainder, or an *ex post facto* law, and is therefore a violation of the supreme law of the land. By it the blessings of liberty are forever withheld from women and their female posterity. To them this government is not a democracy. It is not a republic. It is an odious aristocracy; a hateful oligarchy of sex, the most hateful aristocracy ever established on the face of the globe, an oligarchy of wealth, where the rich govern the poor. An oligarchy of learning where the educated govern the ignorant, or even an oligarchy of race where the Saxon rules the African, might be endured; but this oligarchy of sex, which makes father, brothers, husband, sons, the oligarchs over the mother and sisters, the wife and daughters of every household—which ordains all men sovereigns, all women subjects, carries dissension, discord, and rebellion into every home of the nation.

Webster, Worcester, and Bouvier all define a citizen to be a person in the United States entitled to vote and hold office.

The only question left to be settled now is: Are women persons? And I hardly believe any of our opponents will have the hardihood to say they are not. Being persons, then, women are citizens; and no State has a right to make any law, or to enforce any old law, that shall abridge their privileges or immunities. Hence, every discrimination against women in the constitution and laws of the several States is today null and void, precisely as in every one against Negroes.

—SUSAN B. ANTHONY

FAREWELL ADDRESS

To the efficacy and permanency of your Union, a government for the whole is indispensable. No alliance, however strict, between the parts can be an adequate substitute; they must inevitably experience the infractions and interruptions which all alliances in all times have experienced. Sensible of this momentous truth, you have improved upon your first essay, by the adoption of a constitution of government better calculated than your for-

mer for an intimate union, and for the efficacious management of your common concerns. This government, the offspring of our own choice, uninfluenced and unawed, adopted upon full investigation and mature deliberation, completely free in its principles, in the distribution of its powers, uniting security with energy, and containing within itself a provision for its own amendment, has a just claim to your confidence and your support. Respect for its authority, compliance with its laws, acquiescence in its measures, are duties enjoined by the fundamental maxims of true liberty. The basis of our political systems is the right of the people to make and to alter their constitutions of government. But the Constitution which at any time exists, till changed by an explicit and authentic act of the whole people, is sacredly obligatory upon all. The very idea of the power and right of the people to establish government presupposes the duty of every individual to obey the established government.

—GEORGE WASHINGTON

O, MY LUVE IS LIKE A RED, RED ROSE

O, my luve is like a red, red rose
That's newly sprung in June!
O, my luve is like a melodie
That's sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee weel awhile!

And I will come again, my luvie,
Tho' it were ten thousand mile.

—ROBERT BURNS

FAREWELL ADDRESS AT SPRINGFIELD

My friends: No one, not in my situation, can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is buried. I now leave, not knowing when or whether I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being who ever attended him, I cannot succeed. With that assistance, I cannot fail. Trusting in Him who can go with me, and remain with you, and be everywhere for good, let us confidently hope that all will yet be well. To His care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell.

—ABRAHAM LINCOLN

THE MARTYR PRESIDENT

And now the martyr is moving in triumphal march, mightier than when alive. The nation rises up at every stage of his coming. Cities and states are his pallbearers, and the cannon beats the hours with solemn progression. Dead, dead, dead, he yet speaketh! Is Washington dead? Is Hampden dead? Is David dead? Is any man that ever was fit to live dead? Disenthralled of flesh, and risen in the unobstructed sphere where passion never comes, he begins his illimitable work. His life now is grafted upon the infinite, and will be fruitful as no earthly life can be. Pass on, thou that hast overcome! Your sorrows, oh people, are his peace! Your bells, and bands, and muffled drums, sound triumph in his ear. Wail and weep here: God makes it echo joy and triumph there. Pass on!

Four years ago, oh Illinois, we took from your midst an untried man, and from among the people. We return him to you

a mighty conqueror. Not thine any more, but the nation's; not ours, but the world's. Give him place, oh ye prairies! In the midst of this great continent his dust shall rest, a sacred treasure to myriad who shall pilgrim to that shrine to kindle anew their zeal and patriotism. Ye winds that move over the mighty places of the West, chant requiem! Ye people, behold a martyr whose blood, as so many articulate words, pleads for fidelity, for law, for liberty.

—HENRY WARD BEECHER

THE BUGLE SONG

The splendor falls on castle walls
 And snowy summits old in story;
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.

O hark! O hear! how thin and clear,
 And thinner, clearer, farther going!
 O sweet and far, from cliff and scar,
 The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
 They faint on hill, or field or river.
 Our echoes roll from soul to soul,
 And grow forever and forever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying.

—LORD TENNYSON

RING OUT, WILD BELLS

Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light;

The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,—
Ring, happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of paltry strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease,
Ring out the narrowing lust of gold,
Ring out the thousand wars of old;
Ring in the thousand years of peace.

—LORD TENNYSON

AN IDEAL AMERICAN

Ladies and Gentlemen: Great men live forever. In every school, in every home, in all the land, the accomplishments of our illustrious leaders are known to all. Their influence is the aftermath of tremendous conviction, of heroic daring, and of stupendous achievement. The man or woman who dares dream dreams, who dares to fight evil, who dares to achieve, is not the

one who draws applause from the multitude. History says that all great Americans have endured a lifetime of repudiation, only to find their aspirations and ideals the goal of a willing and a grateful nation years after they have passed beyond.

Americans of this generation will stand before eternity convicted of the same fault. A former President of this land breathed his last a little more than three years ago to-night. That ex-President died the loneliest figure in all American history. That man lived his last ten years an outcast from the American council table. He was branded by his political opponents as a man of unquenchable ambition, he was called egotistical and headstrong, and was considered unfit to participate in the war for Humanity. This was the reception accorded the greatest man of our generation and one of the greatest figures in history—Theodore Roosevelt.

I am not here to-night to speak in this man's defense. He needs no defense. Nor am I here to speak words of meaningless eulogy. He is too great for that. It is rather for us to study the cardinal principles of a remarkable career, that we may apply them to our own living and to our national life, and that we may pass them on to the peoples of to-morrow. It is rather for us to study the career of a God-fearing man of the highest ideals, a Western ranchman, a naturalist and explorer of the first rank, a gifted author, a brilliant army officer, a fearless and yet successful diplomat, a patriot with a burning heart.

May I ask you to lay aside any prejudices you may have, and examine with me the qualities of this remarkable man, who stirred the hearts of the submerged half with his doctrine of the square deal, who created in the hearts of the great statesmen of the world a desire to be as fearless as the man who brought peace between Russia and Japan, who inspired every American soldier to be as courageous as the hero of San Juan Hill. Let us study the character of this ideal American, who received the greatest honors which this world can bestow. Such a dynamic life as his is not the result of accident. Beneath the superstructure there was a foundation of such tremendous strength that

we cease to marvel; a foundation as firm as Gibraltar and as permanent as the mountains.

Theodore Roosevelt was a man of sincerity. Situated in the dazzling spotlight of publicity for forty years, this man made enemies. But as those who sought to destroy him went back over the bold pages of his life, there were none to question his motives, the honesty of his purpose nor the sincerity of his life. Of course he made mistakes. No man could be a living dynamo of action and be infallible. But they were errors of judgment and not of the heart. This man was sincere to the point of tremendous sacrifice.

It was ten summers ago that this great leader began his last political fight for an ideal. Those who sought to bring progressive measures into a reactionary party were met and checked at every hand. Under the leadership of the statesman from Oyster Bay, four million citizens declared their loyalty to ideals superior to party fealty. The leader was accused of being personally ambitious, of attempting to storm the Presidency. He fought as only a man fired by a great ideal can fight. He did not tell the world what it knows to-day. He could have been the nominee of the Republican Party had he been willing to scuttle his progressive principles. Night after night during that great convention, the leaders in that revolt from tyranny would meet in their quarters and discuss the chance of seating delegates honestly entitled to vote. Behold them on the night before the nomination is to be made. Twenty-eight more votes and the fight is won. How can they be secured? Hush! A knock at the door! A delegate enters the room. Upon his features is written ill-concealed excitement. "I represent thirty-two Southern votes which will be cast for you on the morrow on condition that we vote with the conservatives on the party platform." A deathlike stillness prevailed. History is being made. "I thank you, sir. Tell your group that unless they can vote for the principles I cherish, I do not care for their support." The sincerity of the man was so deeply ingrained that he turned aside from the Presidency of the United States rather than endorse a platform in which he

did not believe. Only as a candidate without a party could Theodore Roosevelt be true to his convictions. History vindicates the honesty and sincerity of his fight.

Theodore Roosevelt was a man of loyalty. Yes, he was a man of undying loyalty, not alone to home and that for which it stands, nor bound by friends and the goals for which they strive, but a larger loyalty, a nobler loyalty, to native land and all that she holds dear. It is the loyalty that urged American defense of the fighting Belgian. It is the loyalty that resented the sinking of the *Lusitania*. Never in the history of a great nation had a people been more arrogantly insulted than were the Americans, when an ambassador from a supposedly friendly power printed an advertisement in an American newspaper warning citizens to stay off the *Lusitania*. The patriotism that radiates from Sagamore Hill is the patriotism that urged, with all the sincerity of a righteously indignant soul, that Bernsdorff be given his papers and placed on board the doomed ship. Was Bernsdorff dismissed? He was not. He continued to live in the elegance of our national capital, directing the burning of our factories and plotting with Mexico that three southern stars might be torn from the folds of Old Glory. The loyalty of decent Americans was touched to the quick. But the politicians feared to act. One party had "kept us out of war" and the other had straddled. The campaign of '16 was on, and the burning soul of the Rough Rider became the flaming torch of America. The old party was afraid to let him speak, and he was sent to the desert lands of the Southwest to preach his gospel lest he lose votes. But the hero of San Juan awoke a people from lethargy by the intensity of his own loyalty. Then came the bugle call of war: East, West, North, and South arose as a single soul. It can be said to the credit of politicians that they stood their ground and refused the request of the evangel of Americanism that he be allowed to go to the battle front. But it stands to the eternal glory of the American people that they fought and bled and died, not after the fashion of the easygoing, but under the spiritual leadership of the greatest American of them all. Four of his

sons went overseas. One lies in far-off France to-night. Can we question the loyalty of such a man?

Theodore Roosevelt was a man of fearlessness. He was a man who lived his sincerity, who practiced his loyalty with a fearlessness that at times approached the reckless. A life of activity testifies to this. On the Western ranch, on the battlefields of Cuba, in the heart of an African jungle, and amidst the fevers of the tropical Amazon, the exponent of the strenuous life held at naught physical dangers or death. In the realm of the physical it is comparatively simple to be brave, to be fearless. A man's courage might better be judged by his mental acts. The fearless utterance of our late President is too well known to need repetition. Here was a man who spoke on the Egyptian question in Cairo, here was a man who discussed the curse of race suicide in Paris, here was a man who had the courage to speak on undivided loyalty to a German audience in Milwaukee. This man dared to attack the Democratic Party in Atlanta, Georgia, the heart of Democracy. It was ten minutes before that Southern audience would cease their hissing. But Atlanta listened to the first two hours of Democratic denunciation in her history. Theodore Roosevelt was fearless in attack.

Sincere, loyal, fearless, Theodore Roosevelt was a man who climaxed this with a dynamic energy comparable only to the Falls of Niagara. His was the energy that counted the yesterdays as water which had flowed beneath the bridge and beyond. Regrets and sorrow were useless. We pay tribute to a man who lived for the present, a man who crowded his entire ability into the activities of each moment as though each were his last. This is the man who built the police force of the city of New York from the worst to the best within a period of twenty-four months. This is the man who sent Dewey to the Philippines, who went to Cuba before America realized a war was on. This is the man whose dynamic energy was so great that he overshadowed even the White House. This is the man who corrected proof on a book of natural history and wrote one of the most memorable addresses to be found in American annals during his last

evening on this earth. This is the man whose energy gave to Americanism a new significance—a man so original, so fresh, so torrential that the people of this land can never cease to draw inspiration from his life.

My friends, this man, who will take his place by the side of Washington and Lincoln in the ranks of the immortal, does not owe his success to egotism or ambition. His life was the embodiment of those ideals to which we all hope to attain. Spurred on in our endeavor to emulate his sterling qualities, may we develop here in America a race of mighty men and women, who will exemplify in a higher type of citizenship, the cardinal principles of him who now lies in that dreamless sleep on Sagamore Hill, lulled by the lapping waters of the bay. May there come in the future a race of true Americans who know not the meaning of insincerity, who have a loyalty not born of selfishness, fearlessness that dares to stand alone, a dynamic energy that will carry those qualities into the very fibers of our social and political life. We have seen the vision in America's great soldier-statesman—our Ideal American—Theodore Roosevelt.

—LEON E. HICKMAN

DANIEL O'CONNELL

I do not think I exaggerate when I say that never since God made Demosthenes has He made a man better fitted for a great work than Daniel O'Connell.

You may say that I am partial to my hero, but John Randolph of Roanoke, who hated an Irishman almost as much as he did a Yankee, when he got to London and heard O'Connell, the old slaveholder threw up his hands and exclaimed, "This is the man, those are the lips, the most eloquent that speak English in my day," and I think he was right.

Webster could address a bench of judges; Everett could charm a college; Choate could delude a jury; Clay could magnetize a Senate; and Tom Corwin could hold the mob in his right hand; but no one of these men could do more than this one thing.

The wonder about O'Connell was that he could outtalk Corwin, he could charm a college better than Everett, and leave Henry Clay himself far behind in magnetizing a Senate.

It has been my privilege to have heard all the great orators of America who have become singularly famed about the world's circumference. I know what was the majesty of Webster; I know what it was to melt under the magnetism of Henry Clay; I have seen eloquence in the iron logic of Calhoun; but O'Connell was Webster, Clay, and Calhoun in one. Before the courts, logic; at the bar of the Senate, unanswerable and dignified; on the platform, grace, wit, and pathos; before the masses, a whole man. Emerson says, "There is no true eloquence, unless there is a man behind the speech." Daniel O'Connell was listened to because all England and Ireland knew that there was a man behind the speech—one who could be neither bought, bullied, nor cheated.

When I was in Naples I asked Thomas Folwell Burton, "Is Daniel O'Connell an honest man?" "As honest a man as ever breathed," said he, and then he told me the following story: "When, in 1830, O'Connell first entered Parliament, the anti-slavery cause was so weak that it had only Lushington and myself to speak for it, and we agreed that when he spoke I would cheer him up, and when I spoke he should cheer me. O'Connell came with one Irish member to support him. A large party of members (I think Burton said twenty-seven) whom we called the West India interest, the Bristol party, the slave party, went to him, saying: 'O'Connell, at last you are in the House, with one helper. If you will never go down to Freemason's Hall with Burton and Brougham, here are twenty-seven votes for you on every Irish question. If you work with those Abolitionists, count us always against you.'"

"It was a terrible temptation. How many a so-called statesman would have yielded! O'Connell said, 'Gentlemen, God knows I speak for the saddest people the sun sees; but may my right hand forget its cunning and my tongue cleave to the roof of my mouth, if to help Ireland—even Ireland—I forget the Negro one single

hour.' "From that day," said Burton, "Lushington and I never went into the lobby that O'Connell did not follow us."

And then, besides his irreproachable character he had what is half the power of a popular orator, he had a majestic presence. A little O'Connell would have been no O'Connell at all. In youth he had the brow of a Jupiter and stature of Apollo. Sydney Smith says of Lord John Russell's five feet, when he went down to Yorkshire after the Reform bill had passed, the stalwart hunters of Yorkshire exclaimed, "What! that little shrimp, he carry the Reform bill!" "No, no!" said Smith, "he was a large man, but the labors of the bill shrunk him."

I remember the story Russell Lowell tells of Webster; when, a year or two before his death, the Whig party thought of dissolution, Webster came home from Washington and went down to Faneuil Hall to protest, and four thousand of his fellow Whigs came out; drawing himself up to his loftiest proportion, his brow charged with thunder, before the listening thousands, he said, "Gentlemen, I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a revolutionary Whig, a constitutional Whig. If you break up the Whig party, sir, where am I to go?" and says Lowell, "We all held our breath, thinking where he could go. But if he had been five feet three we should have said, 'Who do you suppose cares where you go?'"

Well, O'Connell had all that; and true nature seemed to be speaking all over him. It would have been a pleasure even to look at him if he had not spoken at all, and all you thought of was a greyhound.

And then he had what so few American speakers have, a voice that sounded the gamut. I heard him once in Exeter Hall say, "Americans, I send my voice careening across the Atlantic like a thunder-storm, to tell the slaveholders of the Carolinas that God's thunderbolts are hot, and to remind the Negro that the dawn of his redemption is drawing near," and I seemed to hear his voice reverberating and re-echoing back to London from the Rocky Mountains.

And then, with the slightest possible flavor of an Irish brogue,

he would tell a story that would make all Exeter Hall laugh, and the next moment there would be tears in his voice, like an old song, and five thousand men would be in tears. And all the while no effort—he seemed only breathing.

“As effortless as woodland nooks

Send violets up and paint them blue.”

—WENDELL PHILLIPS

THE MEMORY OF WASHINGTON

To us, citizens of America, it belongs above all others to show respect to the memory of Washington by the deference we pay to those maxims of public policy which he has left us in his Farewell Address. Of all the exhortations which it contains I scarce need say to you that none are so anxiously repeated as those which enjoin the preservation of the union of these states.

On this it depends, in the judgment of Washington, whether the people of America shall follow the Old World example and be broken into a group of independent military powers, wasted by eternal border wars, a customhouse on the bank of every river, a fortress on every frontier hill, a pirate lurking in the recesses of every bay; or whether they shall continue to constitute a federal republic, the most extensive, the most powerful, the most prosperous, in the long line of ages.

No one can read the Farewell Address without feeling that this was the thought and this the care which lay nearest and heaviest upon that noble heart. And if—which Heaven forbid—the day shall ever arrive when his parting counsels on that head shall be forgotten, on that day, come it soon or come it late, it may as mournfully, as truly be said that Washington has lived in vain. Then the vessels, as they ascend and descend the Potomac, may toll their bells with new significance as they pass Mount Vernon; they will strike the requiem of constitutional liberty for us, for all nations.

But it cannot, shall not be: this great woe to our beloved country, this catastrophe for the cause of national freedom, this grievous calamity for the whole civilized world—it cannot, shall

not be. No, by the glorious 19th of April, 1775! No, by the precious blood of Bunker Hill, of Princeton, of Saratoga, of King's Mountain, of Yorktown! No, by the undying spirit of '76! No, by the sacred dust enshrined at Mount Vernon! No, by the dear immortal memory of Washington, that sorrow and shame shall never be! Washington in the flesh is taken from us, but his memory remains, and let us cling to his memory. Let us make a national festival and holiday of his birthday; and ever as it returns let us remember that while we celebrate the great anniversary our fellow citizens on the Hudson, on the Potomac, from the Southern plains to the Western lakes, are engaged in the same offices of gratitude and love. Nor we, nor they alone; beyond the Ohio, beyond the Mississippi, along that stupendous trail of immigration from East to West, which, bursting into states as it moves westward, is swarming through the portals of the Rocky Mountains and winding down their slopes, the name and the memory of Washington on that gracious night will travel with the silver queen of heaven, through sixty degrees of longitude, nor part company with her till she walks in her brightness through the Golden Gate of California and passes serenely on to hold midnight court with her Australian stars. There and there only, in barbarous archipelagoes, as yet untrodden by civilized man, the name of Washington is unknown; and there, too, when they swarm with enlightened millions, new honors shall be paid with ours to his memory.

—EDWARD EVERETT

THE FAME OF ABRAHAM LINCOLN

The life of Abraham Lincoln moved upon that high, consistent plane which the surroundings of his youth inspired. Poverty is a hard but oftentimes a loving nurse. If fortune denies the luxuries of wealth, she makes generous compensation in that greater love which they alone can know who have faced privations together. The child may shiver in the fury of the blast which no maternal tenderness can shield him from, but he may feel a helpless tear drop upon his cheek, which will keep him

warm till the snows have covered his hair. It is not wealth that counts in the making of the world, but character. And character is best formed among those surroundings where every waking hour is filled with struggle, where no flag of truce is ever sent, and only darkness stays the conflict.

You may measure the heights and sound the depths; you may gain the rewards of power and renown; you may quiver under the electric current of applause—the time will come when these will fall from you like the rags that cover your body. The robes of power and the husks of pretense will alike be stripped away, and you must stand at the end as you stood at the beginning—revealed.

Under such a test Abraham Lincoln might stand erect, for no man loved the humbler, nobler traits more earnestly than he. What he pretended to be he was; genuine and sincere, he did not need embellishment.

And as we move away from him, and years and events pass between us, his form will be visible and distinct, for such characters are built upon courage and faith and that affection which is the seat of both, and not playthings, but the masters of time.

How long the names of men will last no human foresight can discover, but even against the havoc and confusion in which so many names go down, the fame of Lincoln will stand as immovable and as long as the Pyramids against the rustle of the Egyptian winds.

—HENRY WATTERSON

O CAPTAIN! MY CAPTAIN

O Captain; my Captain! our fearful trip is done,
The ship has weathered every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain rise and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores
acrowding,
For you they call, the swaying mass, their eager faces turning;
Here, Captain! dear father!
This arm beneath your head!
It is some dream that on the deck
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse or will;
The ship is anchored safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won.
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

—WALT WHITMAN

APPENDIX B

The Physical Bases of Sound

Thus far we have considered two aspects of voice production, the psychological and the physiological. From the psychological approach it was indicated that the mind stimulates and controls the bodily action, and from the physiological viewpoint it was shown that the articulate word is formed by the respiratory organs, the vocal cords, the resonators, and the articulatory mechanism.

Another phase of voice production with which every serious student of speech should be familiar pertains to the physical bases of sound. A knowledge of this subject will enable the speaker to relate the production of vocal tone to the physical principles that govern the making of sound.

Methods of Interpretation

Many characteristics of sound may be interpreted both psychologically and physically. In the first instance, the explanation is based upon the sensory reactions of the auditor; in the second case, the interpretation is founded upon the physical laws governing their manifestation. For example, from the viewpoint of the psychologist, sound must be heard to exist, while from the position of the physicist, it need only fulfill the physical requirements of sound production to occur. Although we shall discuss primarily the

physical attributes of sound, the psychological interpretations will be appended when they are at variance with the physical explanations. Also, the principles under discussion will be applied to the functions of the vocal apparatus whenever it is possible.

Definition of Sound

From the physical viewpoint, sound is a natural phenomenon caused by the communication of disturbances precipitated by a vibrating body through some medium, usually the air.

Psychologically, sound is the recognition by the brain of the excitation of the auditory nerve.

Sound Waves

Sources of sound waves. All sounds result from disturbances in some medium, which are caused by an inciting force, such as an explosion, a plucked string, or the vocal cords. When such a disturbing agent sets the medium in vibration, the resultant sounds travel in the form of waves.

Nature of sound waves. The nature and function of sound waves may be apprehended more clearly if we analyze their characteristics. It should be realized that the air is composed of microscopic bodies that, although very active in their movements, normally maintain the same relative positions. When disturbances occur, however, these particles are diverted from their usual positions and their spatial relationship is destroyed. The molecules then move away from the precipitating agents, impinging upon the microscopic bodies approximating them and causing the latter to pursue a similar course. These particles, in turn,

touch and repel other molecules. The continuation of this action ultimately results in the formation of a compression air wave. Subsequently, a complementary action occurs. The original molecules, having repulsed other particles in their path, rebound to a place past their original positions. This procedure results in an action that is the reverse of the first, one causing a wave of rarefaction. Manifesting in this fashion the phases of condensation and rarefaction, the air disturbances travel from the original point in sound waves. Under normal conditions, these waves move through air at the rate of approximately eleven hundred feet per second.

We may now apply these principles to the action of the vocal mechanism. The vocal bands, lying in the path of the column of air flowing from the lungs, are set into vibration. As the initial impulse of the breath is precipitated suddenly, the first vibration of the cords occurs before the surrounding air can normally be dispelled. This action results in the approximating air being condensed, thus causing the compression phase of a sound wave. Subsequently, the complementary action of the cords causes a partial vacuum, which results in the formation of a layer of rarefied air, and the phase of rarefaction. These alternate phases of condensation and rarefaction are next transmitted to adjacent layers of air, resulting in the progressive movement of the sound wave.

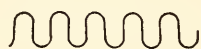
Although the physical requisites of sound production may thus be said to have been fulfilled, psychologically there is another essential step. This requirement is that the vibrations that occur in the air must strike the tympanic membrane of the ear and must be transmitted to the auditory nerve before they may be interpreted as sound.

Types of Sound

Sounds may be classified either as noise or tone, according to the degree of regularity of their vibrations.

Noise. Sounds are classified as noise when their vibrations are either very irregular or so complex in form as to be interpreted as irregular. Noise may be more easily defined according to physical than psychological laws, as the mental judgment may change through education. For example, during the introductory stages of jazz music, many complex tonal combinations, which were then considered as noise because of the irregularity and complexity of their nature, later came to be recognized as conventional tone patterns.

The fundamental tone. The simplest tone produced is one that emits but one pitch note when the vibrating agent functions as a whole. It is called the fundamental tone and is ordinarily represented graphically by a series of regular waves, thus:



These simple waves represent sound vibrations that have not been made complex by the addition of overtones.

Complex tones. Simple fundamental tones are rarely produced, however, for the vibrating agent ordinarily operates not only as a whole but in segments as well. The vibrations of these parts form harmonics, or overtones. These harmonics reinforce the fundamental tone, forming the ultimate sound produced. The fundamental tone and the overtones are called partials. The pitch of a complex

tone is the pitch of the lowest partial, the fundamental tone.

Properties of Sound

Sound possesses three physical attributes, (1) pitch, (2) intensity, and (3) quality.

Pitch. Pitch is the characteristic of a sound that determines its position in the musical scale. The pitch of a tone depends upon its frequency, or the number of complete sound waves sent out by the vibrating agent within a given time. In ascending the musical scale, the frequencies of the successive notes increase by definite ratios. For example, middle *C* has a frequency of 256 vibrations per second, *C* an octave higher has a frequency of 512, and the next *C* higher, 1024. Similarly, the vibration rates of the intervening notes of the scale have definite relative ratios.

Causes of pitch changes. Changes in pitch are caused by the length, thickness, and tension of the vibrator. Upon examining the strings of a piano, it will be noted that the longer strings produce the lower tones, the shorter ones the higher pitches. It will also be observed that the strings making the low notes are thicker than those producing the high notes. The third factor may be observed when a piano tuner causes the pitch of a particular string to be raised or lowered by increasing or diminishing its tension.

Limits of pitch perception. The frequency of a sound is interpreted psychologically by the ear in terms of pitch. That is to say, the pitch of a sound is perceived rather than its frequency. But there is a high correlation between various frequencies and the recognition of their pitch levels by the ear, owing to the fact that rises in pitch accompany in-

creases in frequency. The limits of frequency that can be detected and recognized by the ear as tone lie roughly between sixteen vibrations per second and twenty thousand vibrations per second. At the lower extreme, the pitch of the pipes of an organ whose frequency is sixteen vibrations per second may barely be distinguished, indicating that this rate approximates the lowest level of pitch perception. At the upper limit of recognition, it is barely possible to hear the notes of certain birds, as the frequency rate of their tone approximates twenty thousand vibrations per second. The relative pitch of two tones may be graphically represented as follows:



Here the greater frequency of the former wave indicates that it is of a higher pitch.

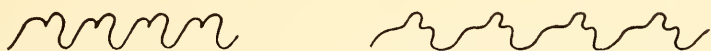
Intensity. Intensity refers to the amount of energy given off by the vibrator at the place the sound is initiated. Consequently, this characteristic is an index of the strength of the vibrating impulses. For example, when a tuning fork is struck with considerable force, it will emit tones of greater intensity than when it is tapped gently. In the following example, the intensity of the first tone is greater than that of the second:



Applying these principles to voice production, we find that a strong pressure of the breath against the vocal cords causes a louder tone and waves of greater amplitude than a slight flow of air.

Volume. Intensity is commonly interpreted by the ear as volume. This fact often results in a differentiation between the ear's judgment of the degree of intensity and the actual physical intensity of the tone. This discrepancy results from the influence of physical factors that intervene between the initiation of the tone and its reception by the ear. These factors, which largely determine the judgment of the ear in ascribing degrees of volume to particular tones, are principally resonance and pitch; and as these phenomena are not true indexes of the intensity of the tone, the psychological interpretation in terms of volume often varies from the physical description of them in terms of intensity.

Quality. It has been indicated that a simple harmonic tone is rarely heard, that most tones are the result of the combined vibrations of the segments of the vibrating agent. In addition, each source of sound, whether it be a vibrating string, the skin of a drum, or the vocal cords, possesses a unique character, owing to the particular combinations caused by the action of its partials. For this reason sounds possess individual quality. Thus, the quality of a tone refers to the particular complex character of the sound waves producing it. Different qualities of sound are represented graphically in the following waves:



The ear ordinarily judges the quality of tones after they have been reinforced by an amplifying agent, rather than at their source. However, from the viewpoint of the physicist, such reinforcement results in the modification of the intrinsic quality and adds bases for judgment that have no

bearing on the actual physical characteristics of the sound.

We may now consider the functions of the vocal cords in the formation of these complex tones. As in the case of a violin string or a tuning fork, the cords vibrate both as wholes, forming the fundamental tones, and as segments, creating the harmonics. The quality of the ultimate tone produced results from the complex blending of the vibrations of these partials.

As we have stated, our judgment of tonal quality is ordinarily derived from tones that have been reinforced and amplified by some resonator. For example, when we pass judgment on the quality of the tones of an organ, violin, piano, horn, or voice, we do so after the original sounds have been modified by the resonance chambers of these mechanisms. For this reason, we shall consider the functions of these agents.

Resonance. Resonance refers to the reinforcement and amplification of sound waves. The characteristics of resonance may be noted in experiments with a tuning fork in the laboratory. For example, when the tuning fork is vibrated and placed in a hollow resonator of the right dimensions, its tone will be greatly amplified and given distinctive quality, owing to the resultant reinforcement and complex blending of the partials.

Similarly, tones emanating from the strings of a harp, the reeds of a clarinet, or the vocal cords of the human voice are increased in amplitude and invested with individual characteristics by their resonators. The most effective resonance chambers are those that possess solid surfaces and are in the form of cavities. The particular composition of the resonators, as well as the form of these cavities, lend the

individual quality to the tones produced. Thus, the violin, the French horn, and the human voice, possessing resonators of different substance and conformation, consequently produce strikingly different qualities of tone. The physical principle involved is that these different surfaces and dimensions cause a greater reinforcement of some partials than others. The fact that the resonance cavities of both musical instruments and the human voice are capable of little modification of their composition or shape accounts for their permanent individual qualities. The relatively greater flexibility of the resonance cavities of the voice, however, renders it capable of producing more variations in quality than most of the other resonators concerned in sound production.

Vocal and Instrumental Tone Production

We have noted that the same physical principles underlie the production of sound in musical instruments and the voice. In each case there are three factors concerned in the creation of the tone: (1) a vibrator, which forms sound waves, (2) an energizer, which sets the vibrator in motion, and (3) a resonator, which amplifies the original vibrations. Also, the functions of these factors in voice production and in the three principal classes of musical instruments are similar.

Vocal mechanism. In the case of the voice the vibrator is the vocal cords, the energizer is the diaphragm, and the resonators are the chest and head cavities.

Percussion instruments. The drum may be taken as a familiar example of this class. In its sound production the skin acts as the vibrator, the drum stick as the energizer, and the body of the instrument as the resonator.

Stringed instruments. Among the many better-known stringed instruments are the violin, harp, and piano. With them the strings represent the vibrators; the bows, fingers, or hammers, the energizers; and the bodies of the instruments, the resonators.

Wind instruments. The clarinet, saxophone, and English horn are typical wind instruments. In mechanisms of this type, the reed, which is inserted in the mouth of the instrument, is the vibrator, the breath of the player is the energizer, and the body of the instrument acts as the resonator.

Vocal and instrumental tone production compared. In comparing the mechanisms that produce sound in the voice and in musical instruments, we find that the formation of the vocal apparatus resembles that of both the stringed and the wind instruments. The vocal cords, being fixed at one end and attached to movable cartilages at the other, are comparable to the vibrators of stringed instruments such as the violin. With the voice the rotating of the arytenoid cartilages to which the posterior ends of the vocal cords are attached causes a higher or lower pitch; in the case of stringed instruments, the turning of the pegs to which the strings of the instrument are attached increases or decreases the tension of the strings, thereby raising or lowering the pitch. Further, in the case of both the voice and wind instruments, such as the clarinet and oboe, the breath acts as an energizer; this action is to set the vibrator in motion for the production of sound. Also, the resonance chambers of the human body may be compared with the bodies of various instruments, although the latter do not possess the ability to produce the many variations in quality possessed by the vocal resonators.

QUESTIONS

1. Describe the two methods of interpreting the physical characteristics of sound.
2. Describe the molecular action that occurs during the formation of sound waves.
3. Describe the two phases of sound waves.
4. Define: fundamentals, overtones, pitch, frequency, intensity, amplitude, volume, harmonics, quality, partials.
5. Describe the physical characteristics of sound waves.
6. Compare the vibrators, energizers, and resonators of the human voice, the violin, piano, cornet, bagpipe, accordion, harp, and saxophone.

APPENDIX C

The Preparation of Term Papers

Inasmuch as many speech classes are assigned term papers designed to show the results of research in particular phases of the subject, the present section has been prepared to suggest a form that such reports may take. The recommendations and models may be followed carefully or changed according to the desires of instructors. It is the authors' thought, however, that such a discussion will tend to clarify the principles involved in the organization of written reports and add uniformity to the average class theme.

General Considerations

The author's first object as he undertakes the preparation of the manuscript should be to choose a subject. Once this has been accomplished, he should ascertain the particular phase of the topic he desires to develop, and acquire the research data necessary for a thorough preparation of this aspect of the subject. He should then begin the organization of his research materials.

In arranging his research data, the writer should start by formulating a skeleton outline of his information. He should next elaborate upon the contents of this outline and expand it to theme form.

Table of contents. The table of contents should desig-

nate the general nature of the problem and the method of organization of the report. More definitely, it should indicate the subject of the theme, the principal phases discussed, the arrangement of the materials, and the appendixes, indexes, and bibliography. The subject of the report, chapter titles, and bibliography should be written in full capitals; the captions of main chapter divisions should have the first letter of the first word capitalized. Appendixes should have the first letters of important words capitalized. The chapters should be numbered with large Roman numerals, the pages with Arabic numbers. The form of the table of contents is illustrated in the models included at the end of Appendix C.

Chapters. The author should devote a chapter to a discussion of each major consideration of his subject. Each chapter should have a title that indicates the nature of its contents. This heading should be centered at the top of the page and written in full capitals. A space of approximately one inch should separate the caption from the first line of the text. The chapters should then be numbered consecutively in large Roman numerals. (Refer to the model index.)

The general plan of chapter organization should be as follows:

1. Chapter I should serve to introduce the subject. It should describe as many of the following characteristics of the subject as are essential to the reader's orientation: (a) its nature, (b) importance, (c) history, (d) present status, and (e) the method of organization of the report.

2. Subsequent chapters should present the important aspects of the subject.

Chapter divisions. The writer should partition the chapters to treat, in logical order, the various phases of their subject matter. The most important divisions should be designated by center headings written in full capitals. They may, to foster clearness, be preceded by large Roman numerals. Divisions included under the main captions should be indicated by paragraph headings. The latter should be indented, underlined, and should have the first letter of the first word capitalized. If smaller divisions are required, they may be set off by center headings in which the first letter of each important word is capitalized.

Style. The writer should express himself clearly and directly, and use a high type of diction. The contents should be set down in simple terms and in an interesting manner. Also, the rules of unity, coherence, emphasis, and proportion should be recognized at all times.

Quotations. Short quotations should be double-spaced and enclosed in quotation marks. Long quotations should be single-spaced and given double indentation. In the latter case they require no quotation marks. (Refer to models.)

Punctuation. Periods should not follow capital headings in the text or table of contents. In other cases, careful consideration should be given to the general rules of punctuation and the special suggestions included herein and illustrated in the model forms.

Numbers. Numbers used at the beginning of sentences, those under one hundred, and round numbers like one thousand should be spelled out. In other cases they should be written in figures.

Pagination. The pages of the body of the report should be numbered in the upper right-hand corner in Arabic nu-

merals. The numbers should be placed approximately three-quarters of an inch from the top of the page and one inch from the right margin. Prefaces and tables of contents should be numbered with small Roman numerals; bibliographies, appendixes, and indexes should be paginated with Arabic numerals continuously with the text. Numbers may either be omitted on pages that introduce chapters or larger divisions or placed at the bottom of the page.

Typing and binding. The reports should be typed with double-spacing and enclosed in suitable covers.

Source Materials

The preceding section has described briefly the general characteristics of term papers and indicated the initial steps in their organization. The following pages will consider the technics to be employed in referring to the author's sources of information. Such credit should be given by indicating in the text, footnotes, or bibliography, the place where such knowledge was obtained.

Footnotes. In the body of the theme, a citation of an authority should be shown by a reference number that is raised and placed at the end of the sentence; in the footnotes, the symbol should be above and preceding the citation; in each case it should be without punctuation. Footnotes should be separated from the text by a line approximately one and one-half inches in length extending from the left margin of the page. The references should be numbered consecutively in each chapter or throughout the report. They should also be indented and single-spaced.

Footnote references to books should designate, in the following order, (1) the author, (2) the title, (3) the place of

publication, (4) the publisher, and (5) the number of the page or pages. Citations from periodicals should indicate (1) the author, (2) the title, (3) the name of the periodical, (4) the volume number, (5) the month and year of publication, and (6) the page or pages.

The names of books and periodicals should be under-scored; the titles of articles should be quoted. The form for employing footnotes is shown in the models that follow.

Abbreviations. The writer may employ certain abbreviations in footnotes in referring to sources already cited in the report. The most common abbreviations and their significance are the following:

1. *ibid.* may be used when the reference is to a citation immediately preceding.

2. *op. cit.* refers to work previously cited. The author's name should precede the abbreviation.

3. *loc. cit.* refers to the place previously cited and should also be preceded by the name of the author.

Bibliography. The bibliography should ordinarily follow the final chapter of the report. It should contain the titles of books, encyclopedias, articles, journals, and newspapers that contain materials pertaining to the report. These references should be listed in alphabetical order according to the writers' surnames. A short annotation describing the general nature of the work should follow each reference.

References to books and encyclopedias in the bibliography should include, in the following order, (1) the author's name, (2) the title, (3) the place of publication, (4) the publisher, (5) the date of publication, and (6) the total number of pages in the work. References to articles should

give (1) the author's name, (2) the title, (3) the name of the periodical, (4) the volume number, (5) the month and year of publication, and (6) the included pages.

The name of books, encyclopedias, and periodicals should be underlined; the titles of articles should be quoted. A sample bibliography is included in the following pages.

Models for the Preparation of Term Papers

I. Table of Contents

CONTENTS

Chapter	Page
I. INTRODUCTION	I
Nature of the subject	I
Importance of the problem	I
History of the subject	2
The present status of the subject	3
Organization of this report	4
II. OBJECTIVES AND METHODS IN SPEECH IN- STRUCTION	6
Early aims and methods	6
Modern objectives and technics	8
III. ORGANIZATION OF SPEECH DEPARTMENTS	10
Functionaries in charge of departments	10
Factors influencing departmental organization	12
Average size of teaching staffs	14
IV. CONCLUSIONS AND RECOMMENDATIONS...	16
Conclusions	16
Recommendations	18
BIBLIOGRAPHY	20

II. First Page of Chapter

CHAPTER II

HISTORY OF INSTRUCTION IN SPEECH

The history of speech instruction is the story of the development of methods of training students to influence audience behavior through the medium of the spoken word. As the time limits of such a history comprise approximately twenty-five hundred years, the writer has only the space herein to depict the tendencies of certain important periods. It is hoped, however, that the significant characteristics of the instruction during these eras have received sufficient emphasis to enable the reader to obtain a comprehensive view of the part played throughout history by this branch of the curriculum.

The present chapter will consider the instruction in the following historical periods: (1) speech instruction in Greece, (2) Roman methods of teaching speech, (3) instruction during the Middle Ages, and (4) modern technics in speech instruction.

SPEECH INSTRUCTION IN GREECE

In 427 B. C., a Greek sophist philosopher named Gorgias was sent to Athens as Ambassador from Sicily. There he became known as a teacher of rhetoric. His methods of instruction differed from those of his contemporaries in that he taught his pupils to declaim memorized passages whereas the popular type of speech training encouraged the use of the extemporaneous type of expression.

III. Two Forms of Quotations

One of the most famous textbook writers of this period was Maurus. He indicated the value of oratorical study in his definition of rhetoric, which was as follows: "Rhetoric is the art of using secular discourse effectively in the circumstances of duty,

and enabling the preacher or missionary to put the divine message in eloquent and impressive language.”¹

In describing the educational outlook of speech instruction in this period, Lorenzo Sears states:

By the close of the fourteenth century, oratory had become sadly debased, though a few great preachers still kept up the tradition of brighter ages. Among these, Savonarola at Florence, Philip of Narni at Rome, and Louis of Granada in Spain, shone as beacon lights. But for the most part there was affectation and vanity, not to say profanity and buffoonery. All natural eloquence was stifled and distorted. Free action was cramped by artificialities. Sermons had marginal directions such as “cough here, sit down, stand, mop your face, shriek like the devil.” An aged doctor of divinity tells a young preacher to bang the pulpit, roll his eyes toward the Crucifix, and say nothing to the purpose, if he will be a great preacher.²

The standards of speech instruction in mediaeval universities were raised only after a long process of evolution. In time, however, great orators began to attract groups of students in the educational centers.

¹ Cubberley, Ellwood P., The History of Education, Boston: Houghton Mifflin Company, 1920, p. 560.

² Sears, Lorenzo, The History of Oratory, Chicago: S. S. Griggs Company, 1896, p. 169.

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¹ McAndrew, William, “Notes on an Educational Pilgrimage to Antioch,” School and Society, Vol. 29, Jan., 1929, p. 449.

² Boswell, F. P., The Aims and Defects of College Education, New York: G. P. Putnam’s Sons, 1915, p. 75.

³ Phillips, Arthur A., Effective Speaking, Chicago: Newton Company, 1926, p. 291.

⁴ *Ibid.*, p. 134.

⁵ Tolman, E. C., “The Nature of the Fundamental Drives,” Journal of Abnormal and Social Psychology, Vol. 20, 1926, p. 349.

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⁷ Kelly, Frederick J., The American Arts College, New York: The Macmillan Company, 1925, p. 198.

⁸ Cubberley, Ellwood P., The History of Education, Boston: Houghton Mifflin Company, 1920, p. 560.

⁹ Dewey, John, Democracy and Education, New York: The Macmillan Company, 1928, p. 422.

¹⁰ Waddell, Laurence A., "Tibet," Encyclopedia Britannica, 11th ed., Vol. 26, pp. 918-919.

¹¹ Zeller, Richard, "The European Crisis," New York Times, Vol. 32, June 10, 1932.

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A study of great orators and their methods of speech presentation: a historical survey.

Waddell, Laurence A., "Tibet," Encyclopedia Britannica, 11th ed., Vol. 26, pp. 916-928.

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Zeller, Richard, "The European Crisis," New York Times, Vol. 32, June 10, 1932.

A study of the critical economic situation in Europe from 1929 to 1931.

APPENDIX D

Chart for Judging Public Speeches

<i>Defect in</i>	<i>Recommendation</i>
Posture	Assume more balanced posture ----- Assume more erect posture -----
Gesture	Increase the use of the open hand ----- Maintain a gentle curve in the elbow ----- Employ more variety in gesture ----- Sustain gestures longer ----- Relax arms between the gestures -----
Eye contact	Maintain contact with the eyes of the listeners -----
Diction	Select the words more carefully -----
Grammar	Give more care to the sentence structure -----
Enunciation	Speak more distinctly -----
Pronunciation..	Check the following words ----- ----- -----
Voice	Increase the volume ----- Avoid the use of "uh" and "and-uh" ----- Speak more slowly ----- Use more pauses ----- Raise the pitch ----- Increase the conversational inflection -----
Organization ..	Give more care to the Purpose ----- Introduction ----- Discussion ----- Conclusion ----- Time Limit -----

Imagery	Concentrate more on your mental imagery ----- Increase the appeal to audience imagery -----
Attitude	Be more enthusiastic about the sub- ject ----- Be more communicative -----
Facial Expression....	Appear more enthusiastic about the subject -----
Comments	----- -----

INDEX

Index

A

Abbreviations, footnote, 292

ABC of Racketeering, The, Thomas E. Dewey, 79-80

Abdominal breathing, 116-117

Academic Freedom, H. H. Kirk, 69-70

Adages, 67

Adams, John, supposed speech of, 249-250

Aesop's Fables, "The Man, the Boy, and the Donkey," 228-229

Affairs in Cuba, John M. Thurston, 86

After Religion—What?:
 configurative style, 237-238
 non-configurative style, 236-237

Allegory, 226-229

America Invincible, William Pitt, 254-255

Americana:

Annual, 27

Encyclopedia, 27

American Academy of Art and Sciences, *Proceedings*, 28

American Academy of Political and Social Science, *Annals*, 28

American Association for Medical Social Workers, *Bulletin*, 28

American Banking System, as example of persuasive outline, 58-60

American Bar Association, *Journal*, 28

American Council of Learned Societies, *Bulletin*, 28

American Federation of Labor: *Bulletin*, 28

Handbook, 28

Proceedings, 28

American Statistical Association, *Journal*, 28

Amplification, sound, 283

Analogy:
 figurative, 225-226
 literal, 225-226

Analytical introduction, 78-80

"And-uh" sound, 172-173

Anthony, Susan B., *Woman's Right to Suffrage*, 260-261

Apologetic introduction, 81-82

Appeal to audience imagery, 298

Appendixes, pagination of, 291

Appeal to reason, 90-91

Approach, gesture, 106

Arabic numbers, 290-291

Argumentative opening, 80-81

- Armageddon Speech, The*, Theodore Roosevelt, 192
- Arms, relaxation of, 297
- Assertions:
 classification of, 66
 support of, 66-71
- Association of ideas, 216-217
- At His Brother's Grave*, Robert G. Ingersoll, 241
- Atlantic Monthly*, 27
- Attention:
 fluctuation of, 205
 holding initial, 204-205
 involuntary, 203-204
 nonvoluntary, 204
 rules of, 203-210
 voluntary, 203-204
- Attitude:
 communicative, 298
 gestures indicative of, 103-104
 speaker's, 4-5
- Audience:
 attention of, 173-174, 203-210
 chain of images of, 221
 comprehension, 216-217, 221
 imagery, 215-219, 298
 mental control of, 210-222
 participation, 209
 pauses and, 170-172
 potential interest to, 24
 voice projection and, 173-174
- Aviation, outline of speech on, 25
- B
- Balanced posture, 297
- Basic interests, 206
- Beecher, Henry Ward, *The Martyr President*, 263-264
- Behrman, S. N., *Wine of Choice*, 16
- Beveridge, Albert J.:
 For the Greater Republic, Not Imperialism, 189-190
 speeches of, 81, 189-190
- Bible*:
 "Prodigal Son, Parable of," 226-228
 references to, 34-35, 226-228
- Bibliography:
 form of, 292-293, 296
 pagination of, 291
- Binding of reports, 291
- Biographical Society of America,
 Papers, 28
- Books, references to, 292-293
- Breathing:
 abdominal, 116-117
 control of, 114-117
 posture and, 117
 tone support and, 138
- Britannica, Encyclopedia*, 27
- Browning, Robert, *Duty*, 188
- Bryan, William J., *The Cross of Gold*, 242-243
- Burns, Robert, *O, My Luve Is Like a Red, Red Rose*, 262-263
- Bugle Song, The*, Lord Tennyson, 264
- Burke, Edmund, *Impeachment of Hastings*, 251-252
- Byron, Lord, *The Ocean*, 140
- C
- Call to Arms, The*, Patrick Henry, 127-129

Cameron, W. J., speech of, 85
 Card indexing, library, 27
Cesspools of our Civilization—the Slums, The, Robert F. Wagner, 252–253
 Chapter divisions, 289–290
 Chart for judging public speeches, 297–298
 Chest as resonator, 136, 285
 Citations:
 book, 291–292
 periodical, 292
 Clarinet, 268, 284
 Clark, Bennett Champ, *Neutrality—What Kind*, 256–257
 Climatic closing, 91–92
 Climax:
 parallelism and, 229–230
 rate and, 197
 rules for, 197, 229–230
 suspense and, 197
 Communicative attitude, 298
 Complex tones, 283–284
 Composite speech, 15–17
 Comprehension, audience, 216–217, 221
 Conant, James B., *Liberal Education*, 243–244
 Concentration, speaker's, 221
 Concepts, parallel, 220–221 (*see also* Imagery)
 Conclusion:
 climatic, 91–92
 development of, 89–93
 of persuasive outline, 49
 of speech, 76, 297
 summary, 92–93
 Condensation, air, 279

Configurative style:
 examples of, 235–240
 psychological basis of, 233–234
 rules of, 233–240
 Congruity, 198–199
 Consistency, pronunciation, 165
 Consonants:
 pronouncing, 145–156
 unvoiced, 154–156
 voiced, 154–156
 Contact:
 eye, 297
 speaker's, 21
 Contents, table of, 291
 Conversational inflection, 174–175, 297
Cork Oak Tree, as example of expository outline, 40–42
 Corwin, Thomas, *War with Mexico*, 171–172
 Covers, report, 291
Crossing the Bar, Lord Tennyson, 120
Cross of Gold, The, William J. Bryan, 242–243
 Curiosity, stimulation of, 207
 Curved elbow, 297
 Cutten, Dr. George B., an address by, 92

D

Declaration of Independence, The, Abraham Lincoln, 255–256
 Defects, public speech, 297–298
 Delivering speech, practice in, 93–94

Department of Agriculture:
 Crops and Markets, 29
 Journal of Agricultural Research, 29
 Dewey, Thomas E., *ABC of Racketeering*, 79-80
 Diaphragm:
 breathing with, 117
 function of, 115-117, 285
 Diction:
 defects in, 297
 oral, 13-14
 sentence structure and, 13-14
 written, 13-14
 Diphthongs, 157-160
 Discussion:
 expository outline, 38-42, 44-46
 persuasive outline, 48-49, 51, 56-63, 65
 rules of, 76, 82-89, 297
 D-sounds, voicing of, 156
Dun and Bradstreet Review, 27
Duty, Robert Browning, 188

E

Ear, sound reception by, 283
Education Against Crime, John Edgar Hoover, 257-260
 Education, outline of speech on, 26
 Effective habits, forming, 100-101
 Effectiveness, vocal, 167-200
 Effusive tone, 119-123
 Elbow, gentle curve of, 297
Electrical Fatalities, as example of introduction, 36-37
 Emotional persuasion:
 ethics of, 88-89
 Emotional persuasion: (*Cont.*)
 examples of, 85-88
 gestures of, 105
 Emphasis:
 imagery and, 196
 oral, 196-197
 pitch and, 196
 rules of, 195-197
 written, 196-197
 Encyclopedia:
 Americana, 27
 Britannica, 27
 Everyman, 27
 International, 27
 reference to, 27, 292-293
 Energizers, 285-286
 English:
 horn, 286
 Journal, 27
 Enthusiasm, subject, 298
 Enunciation:
 defects of, 297
 improving, 144-166
 rate and, 160
 "Er" sound, 172-173
 Erect posture, 297
 Esophagus, 135
 Ethics of emotional persuasion, 88-89
Eulogy of Abraham Lincoln, Josiah G. Holland, 125-126
Eulogy on the Dog, Senator Vest, 87-88
 Everett, Edward:
 Galileo Galilei, 242
 Memory of Washington, 273-274
 Everett, William, *Patriotism*, 191
Everyman Encyclopedia, 27

- Experience:
 immediate, 214-217
 mediate, 215-217
 outline of, 25-26, 75
 types of, 214-215
 Explosive tone, 127-129
 Exposition, persuasive speeches
 by, 89
 Expository development, 75, 83-84
 Expository ideas, 33
 Expository outline:
 conclusion, 40-46
 discussion, 38-42, 44-46
 introduction of, 36-38, 41-43, 45-46
 structure of, 45-46
 Expression:
 common faults of, 72-73
 facial, 298
 of successive ideas, 221
 problems in physical, 99-110
 theme of, 74
 Expulsive tone, 119, 123-127
 Extemporaneous speech, 12-15
 "Extended Metaphor," 225
 Eyes:
 contact of, 297
 expression of, 109

F

- Facial expression:
 defects in, 298
 potentialities of, 108-109
Fame of Abraham Lincoln, The,
 Henry Watterson, 274-275
 Familiarity, appeal of, 207-208
 Family Welfare Association, *The Family*, 28

- Farewell Address*, George Washington, 261-262
Farewell Address at Springfield,
 Abraham Lincoln, 263
 Figurative analogy, 225-226
 Figures of speech, 67
 Finger index, 107
 Fist, gesture with clenched, 107-108
Football, High-School versus College, 234-236
 Footnotes:
 abbreviations in, 292
 form of, 291-292, 295-296
 Foreign Policy Association, *Publication*, 28
 Foreign words, use of, 6-7
For the Greater Republic, Not Imperialism, Albert J. Beveridge, 189-190
Forum and Century, 27
 Fox, Charles James, *Policy of the Bourbons*, 124-125
 French horn, 285
F-sound, voicing of, 156
Furniture Styles of the Eighteenth Century in England and France, as example of expository outline, 42-45

G

- Galileo Galilei*, Edward Everett, 242
Geology, as example of discussion, 48-49
 Gesture:
 approach, 106
 curved elbow, 297

Gesture: (*Cont.*)

- defects of, 297
- denoting spatial relationship, 104-105
- focus of, 105
- hands in, 106-108, 297
- impulse of, 106
- indicating attitudes, 103-104
- longer, 297
- object suggestion by, 104-105
- open hand, 297
- parts of, 105-106
- refrain of, 106
- significance of, 103-105
- value of, 103
- variety in, 297
- Gettysburg Address*, Abraham Lincoln, 170-171
- Gladstone, William E., speech of, 169
- Glottis, 118-119
- Grady, Henry W., *The Race Problem of the South*, 231-232
- Grammar:
 - errors of, 297
 - similarity in, 229
- Gratton, Henry, *Reply to Mr. Corry*, 179-180
- Guide card, 31

H

- Habits, forming effective, 100-101
- Hamlet*, 132-133
- Hands:
 - in gesture, 106-108
 - open, 107, 297
- Harmony, tone, 283
- Harp, strings of, 284, 286
- Harper's Magazine*, 27

Hastings, Warren, speech on impeachment of, 251-252

Head:

- cavities, 285
- position of, 108
- Henley, William Ernest, *Invictus*, 253-254
- Henry, Patrick, *Call to Arms*, 127-129
- Hickman, Leon E., *An Ideal American*, 265-270
- High-School versus College Football*:
 - configurative style, 234-235
 - nonconfigurative style, 235-236
- Holland, Josiah G., *Eulogy of Abraham Lincoln*, 125-126
- Hoover, John Edgar, *Education Against Crime*, 257-260

Horn:

- English, 286
- French, 285
- Humor, 208-209

I

- Ideal American, An*, Leon E. Hickman, 265-270
- Ideas:
 - association of, 216-217
 - comprehension of, 221
 - concentration on, 221
 - expression of, 221
 - parallel, 220-221
- Idioms, 6
- Ignorance in our Country a Crime*, Horace Mann, 187-188
- Illustrations:
 - general, 67-68
 - interest in, 207

Illustrations: (*Cont.*)

specific instances as, 68-70

use of, 67-71

Imageless thought, imagery and,
213-214

Imagery:

audience, 215-219, 298

characteristics of, 210-211

concentration on, 298

defects in, 298

emphasis and, 196

imageless thought and, 213-214

imaginary, 213, 216

inflection and, 174-175

memory, 216

mental, 210-213

stimulation of, 223-240

succession of, 217

types of, 212-213

Immediate experience, 214-217

Impeachment of Hastings, Ed-
mund Burke, 251-252

Impressive introduction, 78

Impromptu speech, public ad-
dress *versus*, 17

Improvement, voice, 138-142

Impulse of gesture, 106

Index:

of notes, 29-31

pagination of, 291

Ineffectiveness, causes of, 99-100

Inflection:

conversational, 174-175, 297

factors influencing, 185-186

falling, 178-182

imagery and, 174-175

inverted *U*-curve, 183-184

rising, 176-178

rules of, 20-21, 174-186

U-curve, 182-183Inflection: (*Cont.*)

wave, 184-185

Information:

acquisition of, 23, 26-29

indexing, 29-31

sources of, 27-29, 291-293

Ingalls, John J., speech of, 104

Ingersoll, Robert G.:

At His Brother's Grave, 241*Vision of War*, 230-231

Initial attention, holding, 204-205

Institute of Public Administra-
tion, *Journal*, 28Institute of World Affairs, *Pro-
ceedings*, 28Instrumental tone production,
285-286*Insurance Plan, Old-Age*, 238-240

Intellectual persuasion, 84-85, 89

Intensity, sound, 282-283

Interest:

basic, 206

in illustrative materials, 207

in novelties, 207

in similar facts, 207-208

stimulating, 205-209

supplementary, 206

to audience, 24

to speaker, 24

International Encyclopedia, 27*International Index to Periodicals*,
27

Interpretation:

nature of, 19-21

sound, 277-278

Interpretive materials, prepara-
tion of, 19-20*In the Moonlight* (from *Merchant
of Venice*, Act V), William
Shakespeare, 121

Intonation:

- lack of, 195
- rules of, 186-195

Introduction:

- analytical, 78-80
- apologetic, 81-82
- impressive, 78
- in expository outline, 36-38, 41-43, 45-46
- in persuasive outline, 47-55, 58-61, 64-65
- of speech, 76-82, 297
- term report, 289

Invictus, William Ernest Henley, 253-254

Involuntary attention, 203-204

Ireland for the Irish, Daniel O'Connell, 229

J

Jacques' Soliloquy (from *As You Like It*, Act II), William Shakespeare, 121-122

Jones, Mark M., *Trends in Education*, 92-93

Jonson, Ben, *To Celia*, 177

Journals, reference to, 292

Judicial Review, as example of persuasive outline, 45-51

K

Kellogg, Josiah, *Spartacus to the Gladiators at Capua*, 192-194

King George VI, *Symbol of Unity*, 246-247

Kinglake, A. W., *The Sphinx*, 176-177

Kingsley, Charles, *The Three Fishers*, 126-127

Kirk, H. H., *Academic Freedom*, 68-70

L

Larynx, 118-119

Learned Periodicals, Poole's *Index for*, 27

Learning, memory phase of, 212

Liberal Education, James B. Conant, 243-244

Library procedure, 27

Lincoln, Abraham:

Declaration of Independence, 255-256

Eulogy of, 125-126

Farewell Address at Springfield, 263

Gettysburg Address, 170-172

immortality of, 270, 274-276

speeches of, 6, 125-126, 170-172, 255-256, 263, 270, 274-276

Listeners, pauses and, 170-172

Literal analogy, 225-226

Literature, Reader's Guide to Periodical, 27

Longfellow, Henry Wadsworth, *The Rainy Day*, 141

Lung capacity, 114-115

M

Madison, James, address on *Federal Constitution*, 90-91

- Mann, Horace, *Ignorance in our Country a Crime*, 187-188
- Manuscript speech, 10-11
- Martyr President, The*, Henry Ward Beecher, 263-264
- McKinlay, Arthur Patch, *To the Indian Pipe*, 224-225
- Mediate experience, 215-217
- Memorizing:
 methods of, 21-22
 oral, 21-22
 speech, 11-12
- Memory:
 imagery, 216
 process, 212-213
- Memory of Washington, The*, Edward Everett, 273-274
- Men, vocal cords of, 118
- Mental bases of speech, 203-240
- Mental imagery:
 concentration on, 298
 defects in, 298
 influence by, 210-213
- Mental stimulation, reacting to, 101-102
- Metaphor, 224-225
- Mexico, War with*, 171-172
- Milton, John, *On His Blindness*, 122
- Milton*, William Wordsworth, 246
- Mind, and audience control, 210-222
- Molecules, 279-280
- Moley, Raymond, speech of, 16-17
- Monopoly in America*, as example of persuasive outline, 51-58
- Monotonous tone, 195
- Morris, Gouverneur, speech of, 91-92
- Mouth cavity, 135-136
- Musical instruments:
 percussion, 285
 stringed, 286
 wind, 286
- N
- Nasal pharynx, 136
- Nasopharynx, 135
- National Association of Teachers of Speech, *Quarterly Journal of Speech*, 28
- National Industrial Conference Board, *Studies in Personal Policy*, 28
- National Labor Relations Board*, as example of introduction, 47-48
- Nervous responses, overcoming, 100
- Neutrality—What Kind*, Bennet Champ Clark, 256-257
- Newspapers, reference to, 292-293
- Night*, Percy Bysshe Shelley, 249
- Noise, 280
- Nonconfigurative style, 234-239
- Nonvoluntary attention, 203-204
- North Dakota Education Association, speech before, 69
- Notes, indexing, 29-31
- Novelty, interest stimulated by, 207
- Numbers, spelling out, 290

O

- Oboe, 286
O Captain! My Captain, Walt Whitman, 275-276
Ocean, The, Lord Byron, 140
 O'Connell, Daniel:
 greatness of, 270-273
 Ireland for the Irish, 229
 Repeal of the Union, 123-124
Old-Age Insurance Plan:
 configurative style, 239-240
 nonconfigurative style, 238-239
O, My Luve Is Like a Red, Red Rose, Robert Burns, 262-263
On His Blindness, John Milton, 122
 Open hand, 297
 Oral:
 and written diction, 13-14
 emphasis, 196-197
 memorizing, 21-22
 Organization:
 first steps in speech, 23-32
 of term report, 289-290
 speech, 23-32, 293, 297
 Outline:
 expository, 35-46
 of experience, 25-26, 75
 of preparation, 33-37, 72-73, 75, 77
 of presentation, 72-74, 77
 persuasive, 35, 46-66, 75

P

- Pagination, 290-291
 Palate, soft, 135

- Parallel concepts, 220-221
 Parallelism, climax and, 229-230
 Participation, audience, 209
Passing By, Edward Purcell, 120-121
Patriotism, William Everett, 191
 Pauses:
 for effect, 172-173
 listeners and, 170-172
 rules for, 291, 297
 speaker and, 168-173
 Perception, limits of pitch, 281-282
 Percussion instruments, 285
 Periodical literature:
 International Index to, 27
 learned, 27
 Reader's Guide to, 27
 Persuasion:
 emotional, 85-89
 ethics of, 88-89
 intellectual, 84-85, 89
 Persuasive:
 development, 84-88
 discussion by exposition, 89
 ideas, 33
 Persuasive outline:
 conclusions of, 49, 51, 58, 60, 64
 discussion, 48-49, 51, 56-63, 65
 introduction, 47-55, 58-61, 64-65
 skeletal form for, 64-65, 75
 structure of, 35, 46-66
 Pharynx, 134-136
 Phillips, Wendell:
 Daniel O'Connell, 270-273
 on history, 86

Phrasing, 168-173
 Physical bases of sound, 277-287
 Physical expression, problems in, 99-110
 Physicists, 283
 Piano, 286
 Pictorial style, 234
 Pitch:
 changes in, 281
 emphasis and, 196
 of voice, 174-195
 perception limits of, 281-282
 range of, 186-194
 resonance and, 137
 rules for, 283, 297
 Pitt, William, *America Invincible*, 254-255
 Platform, position changes on, 103
 Poise, speaker's, 4-5
Policy of the Bourbons, Charles James Fox, 124-125
Political Science Quarterly, 27
Pompeii, Anonymous, 254
 Position, changes of platform, 103
 Posture:
 balanced, 102-103, 297
 breathing and, 117
 defects in, 297
 erect, 297
 Practice:
 in speech delivery, 93-94
 selections, 241-276
 Prefaces, pagination of, 291
 Preparation:
 final steps in, 72-75
 of term paper, 288-296
 outline of, 33-37, 72-73, 75, 77

Presentation, outline of, 72-74, 77
Prodigal Son, Biblical account of, 226-228
 Projection, audience attention and, 173-174
 Pronunciation:
 consistency in, 165
 defects in, 297
 standards of, 160-166
 Proverbs, 67
 Psalm, Twenty-third, 159
 Psychology, configurative style and, 233-240
 Public address:
 chart for judging, 297-298
 conversational nature of, 7-9
 impromptu speaking *versus*, 17
 types of, 10-18
 voice in, 113-151
 Public Administration, Institute of, 28
 Punctuation, report, 290
 Purcell Edward, *Passing By*, 120-121
 Pure vowels, 157
 Purpose of speech, 23, 297

Q

Quincy, Josiah, *Speech in Defense of the Soldiers*, 181-182
 Quotations, punctuation of, 290

R

Race Problem of the South, The, Henry W. Grady, 231-232

Racketeering, address on, 79-80
Rainy Day, The, Henry Wadsworth Longfellow, 141

Range of pitch, 186-194

Rarefaction, air, 279

Rate, climax and, 197

Reader's Guide to Periodical Literature, 27

Reading:

department of library, 27

suggestions, 29

Reason, appeal to, 90-91

Recall, memory phase of, 212-213

Recognition, memory phase of, 212-213

Reed, vibration of, 286

Refrain of gesture, 106

Relaxation, arm, 297

Repeal of the Union, Daniel O'Connell, 123-124

Repetition, 229

Reply to Hayne, Daniel Webster, 225

Reply to Mr. Corry, Henry Graton, 179-180

Report:

binding of, 291

footnotes in, 291-292

introduction to, 293

organization of term, 288-296

preparation of term, 288-296

punctuation of, 290

style of, 290

typing of, 291

Requiem, Robert Louis Stevenson, 119

Research materials, gathering, 23, 26-29

Resonance:

pitch and, 137

rules regarding, 283-285

tone quality and, 137

vowels and, 137-138

Resonators, 135-137, 283-285

Respiration, 116-117, 134

Retention, memory phase of, 212

Revere, Paul, 215

Review of Reviews, 27

Revolutionary War, 215

Rhetoric, 295

Ring Out, Wild Bells, Lord Tennyson, 264-265

Rockefeller Foundation, *Reports*, 29

Roman numerals, 291

Roosevelt, Theodore:

Armageddon Speech, 192

speech on, 265-270

S

St. Luke 15:11-32, 226-228

Saxophone, 286

Selections:

practice, 241-276

word, 297

Sentence structure:

defects in, 297

diction and, 13-14

Shakespeare, William:

As You Like It, 122-123

Hamlet, 132-133

Julius Caesar, 132

King John, 183-184

King Richard III, 244-245

Merchant of Venice, 121, 131-132, 226

Shakespeare, William: (*Cont.*)

plays of, 99, 121-123, 131-133,
178, 183-184, 226, 244-245

To Sylvia, 178

Shelley, Percy Bysshe, *Night*,
248-249

Sheridan, Richard Brinsley, *Trial*
of Warren Hastings, 190-191

Shylock, 131-132, 226

Similarity, appeal of, 207-208

Simile, 223-224

Slang, 5-6

Slow speech, 167-168, 297

Slums, 68, 252-253

Soft palate, 135

Sound:

attributes of, 281-285

complex, 280-281

fundamental, 280

intensity of, 282-283

methods of interpreting, 277-
278

physical bases of, 277-287

properties of, 281-285

types of, 280-281

volume of, 283

waves, 278-279

Source:

materials, 291-293

of information, 27-29, 291-292

Spartacus to the Gladiators at
Capua, Josiah Kellogg, 192-
194

Spatial relationship, gestures in-
dicating, 104-105

Speaker:

attitude of, 4-5

chain of images of, 221

contact of, 21

Speaker: (*Cont.*)

interest to, 24

pauses of, 168-170

poise of, 4-5

responsibility of, 3-4

vocabulary of, 5-7

Speech:

argumentative opening of, 80-
81

chart for judging, 297-298

composite, 15-17

conclusion of, 89-93, 297

delivering, 76-95

distinct, 144-166, 297

effective, 167-200

expository development of, 83-
84

extemporaneous, 12-15

figures of, 223-232

impromptu, 17

improving, 144-166

interest to speaker, 24

introduction of, 76-82, 297

manuscript, 10-11

memorized, 11-12

National Association of Teach-
ers of, 28

organization of, 2-95, 297

persuasive development of, 84-
88

practice in delivering, 93-94

purpose of, 23-24, 297

rate of, 167-168

slow, 297

time limit of, 297

Speech at Vincennes, Tecumseh,
180-181

Speech in Defense of the Soldiers,
Josiah Quincy, 181-182

Sphynx, The, A. W. Kinglake, 176-177
 S-sounds, voicing of, 156
State Medicine, as example of persuasive outline, 60-64
 Stevenson, Robert Louis, *Requiem*, 119
 Stimulation, imagery, 223-240
 Stringed instruments, 286
 Structure, sentence, 297
 Style of term report, 290
 Subdivisional card, 31
 Subject:
 adaptability of, 24
 audience's interest in, 24
 enthusiasm for, 298
 purpose of 33-35
 scope of, 33-35
 selection of, 23-24
 speaker's interest in, 24
 Suckling, Sir John, *Why So Pale and Wan, Fond Lover?*, 159-160
 Suffrage, woman, 260-261
 Summary, closing, 92-93
 Supplementary interests, 206
Supposed Speech of John Adams, Daniel Webster, 249-251
 Suspense, climax and, 197
Symbol of Unity, A, King George VI, 246-248

T

Table of contents, pagination of, 291
 Teachers of speech, 28
 Tecumseh, *Speech at Vincennes*, 180-181

Tennyson, Lord:
 Bugle Song, 264
 Crossing the Bar, 120
 Ring Out, Wild Bells, 264-265
 Term reports:
 binding of, 291
 chapters of, 289-290
 footnotes in, 291-292
 history section of, 289
 introduction of, 289, 293
 nature of, 289
 organization of, 289-290
 preparation of, 288-296
 punctuation of, 290
 rules for, 288-296
 style of, 290
 subject importance of, 289
 typing, 291
 Testimony, 70-71
 Theme of expression, 74
 Thought, imageless, 213-214
Three Fishers, The, Charles Kingsley, 126-127
 Throat, open, 134-135
 Thurston, John M., *Affairs in Cuba*, 87
 Thyroid cartilage, 118
 Time limit of speech, 297
To Celia, Ben Jonson, 177
To Sylvia, William Shakespeare, 178
To the Indian Pipe, Arthur Patch McKinlay, 224-225
 Tone:
 complex, 280-281, 283-284
 effusive, 119-123
 explosive, 127-129
 expulsive, 119, 123-127
 formation of, 117-119

Tone: (*Cont.*)

- fundamental, 280
- harmony, 283
- initiation of, 133-135
- lack of, 195
- mental bases of, 131-133
- monotonous, 195
- placement, 131-133
- production, 285-286
- quality, 137, 283-285
- resonance, 137
- support, 138
- types of, 119-129
- vocal, 286
- Torture in Merry Olde England*,
as example of introduction,
37-38
- Trends in Education*, Mark M.
Jones, 92-93
- Trial of Warren Hastings*, Rich-
ard Brinsley Sheridan, 190-
191
- T-sounds, voicing of, 156
- Twenty-third Psalm, 159
- Typing report, 291

U

- "Uh" sound, 172-173
- Union League Club of Chicago,
Raymond Moley's speech be-
fore, 16
- United States:
 - Department of Agriculture, 29
 - Revolution, 215
 - Senate, Gouverneur Morris's
speech before, 91
- Unvoiced consonants, 154-156

Utterance:

- modes of, 119-129
- rate of, 160, 167-168, 197
- Uvula, 135

V

- Vacuum, 279
- Velum (soft palate), 135
- Vest, Senator, *Eulogy on the Dog*,
87-88
- Vibrators, 285-286
- Violin, 285-286
- Vision, 230-231
- Vision of War, A*, Robert Inger-
soll, 230-231
- Vocabulary, speaker's, 5-7
- Vocal:
 - cords, 118, 279, 283-285
 - effectiveness, 167-200
 - tone production, 285-286
- Voice:
 - defects, 297
 - human, 284-285
 - pitch of, 174-195
 - projection, 173-174
 - rules for improving, 138-142
 - study, 113-151
- Voiced consonants, 154-156
- Volcanoes*, as example of discus-
sion, 38-40
- Volume of sound, 283
- Voluntary attention, 203-204
- Vorhees, Daniel W., speech of,
105
- Vowels:
 - pronouncing, 157-160
 - pure, 157
 - resonance and, 137-138
- V-sound, voicing of, 156

W

Wagner, Robert F., *The Cess-pools of Our Civilization—the Slums*, 252-253

War Message to Congress, Woodrow Wilson, 251

War with Mexico, Thomas Corwin, 171-172

Washington, George:
Farewell Address, 261-262, 273
 immortality of, 270, 273-274
 memory of, 273-274

Watterson, Henry, *The Fame of Abraham Lincoln*, 274-275

Wave:
 inflection, 184-185
 sound, 278-279

Webster, Daniel:
 humor of, 208-209
Reply to Hayne, 225
 speeches of, 6, 225, 229, 249-250, 270-271
Supposed Speech of John Adams, 249-250

Weight, distribution of, 102-103

Whitman, Walt, *O Captain! My Captain*, 275-276

Why So Pale and Wan, Fond Lover?, Sir John Suckling, 159-160

Wilson, Woodrow, *War Message to Congress*, 251

Wind instruments, 286

Wit, 208-209

Woman's Right to the Suffrage, Susan B. Anthony, 260-261

Women, vocal cords of, 118

Words:
 foreign, 6-7
 grouping of, 168-173
 selection of, 297

Wordsworth, William, *Milton*, 246

World Affairs, Institute of, 28

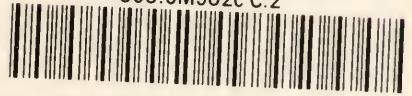
Written:
 and oral diction, 13-14
 emphasis, 196-197

Z

Z-sounds, voicing of, 155-156

808.5
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808.5M982c C.2



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